

House & Garden



MODICAL
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46

Christmas Gifts Number

BEETHOVEN
and Nature

Painted for the
Steinway
Collection

by N. C. Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument—that these two could not have been born together! De Pachmann once said: "If Beethoven could hear his compositions played upon a Steinway, he would not know such beauty for his own. Tears of joy would flow from

his eyes and run down his cheeks." Though the Steinway was denied Beethoven, it was here in time for Liszt, for Wagner, for Rubinstein. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewski, Rachmaninoff, Horowitz, and their brilliant contemporaries. Such, in fact, are the fortunes of time, that today this Instrument of the Immortals, this piano more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway.
Prices: \$875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York



Residence—Wm. C. Laiblin, Congress Lake, Ohio. Architect—Chas. E. Firestone, Canton, Ohio
Bishopric Stucco Base used on all exteriors

The Stucco House of Superior Quality is Built Throughout of BISHOPRIC

STUCCO is smartest in style and unquestionably the most satisfactory type of house to build today. Stucco lends itself to artistic architectural effects in greater variety than any other form of building construction. The Stucco house is a practical success, also, even when built by old-fashioned methods. Since the invention of BISHOPRIC, however, the stucco house has truly become the house de luxe in every quality that goes to make the ideal home.

A stucco house built of BISHOPRIC is enduring. It will last for generations with no "cost of upkeep." It has extraordinary strength and is impregnable against that insidious yet most dangerous foe to good housing—moisture. Moisture shortens the life of most buildings and imperils the health of the occupants.

A home is a place in which to live—to be comfortable, to sleep and rest and entertain—in which to raise children in health and happiness.

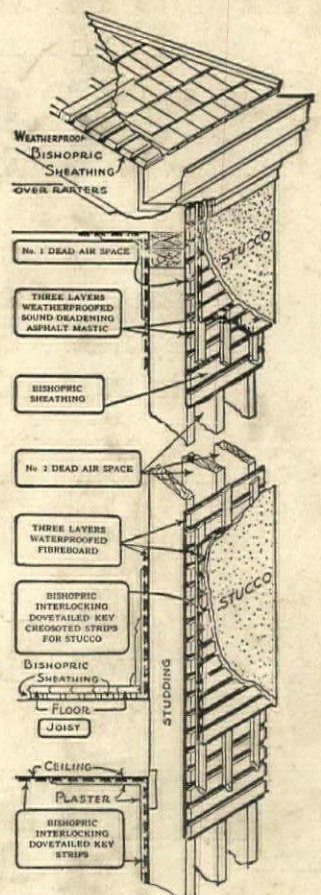
A stucco house, built throughout of BISHOPRIC, as illustrated in sketch at the side, provides the utmost maximum, within practical limits, of comfort. A study of this drawing, showing the *three* layers of asphalt mastic in the walls and the *two* layers of dead air space (the best method of insulation known to builders) and the super-excellent combination of asphalt and dead air space insulation of the floors and ceilings indicates how impossible it is for moisture to circulate. There is no danger of dampness causing plaster to fall, nor is there any annoyance from the transmission of noise from street to house, floor to floor, room to room. Warmth is kept inside in winter and heat outside in summer by reason of those double walls of dead air space and those triple walls of sound-deadening, weatherproof asphalt mastic.

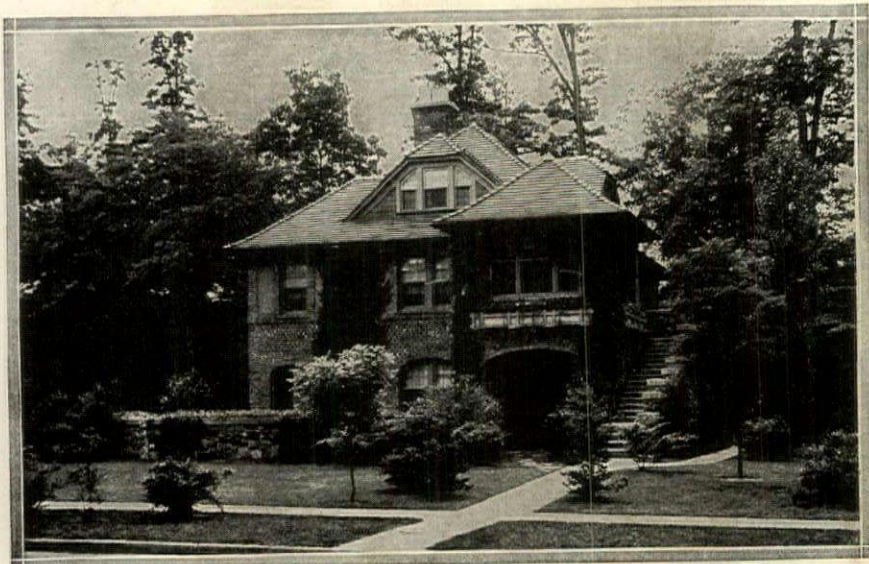
While BISHOPRIC was designed first for superiority, actual practice has proved that a BISHOPRIC built house costs decidedly less than stucco and frame houses built by old-fashioned methods. We have prepared "Bishopric For All Time and Clime" a booklet for you, containing facts and figures, and illustrated with photographs of beautiful houses built with Bishopric stucco, plaster and sheathing units. Ask for it.

Bishopric Manufacturing Co.

572 Este Avenue (New York City Office: 2848 Grand Central Terminal) Cincinnati, Ohio

Factories: Cincinnati, Ohio and Ottawa, Canada





This is an appealing example of the beauty of the Brick home. In this case, value is more than skin deep. Back of the beautiful face brick are common brick, making a wall of integrity unchanging through centuries—comfortable and fire-safe always. The best value that dollars can buy

“What a Beautiful Home!”

EVERYONE admires the Brick home! Its color and texture give it life and animation. It blends with its surroundings into “a thing of beauty and a joy forever.”

Beautiful *at first*—beautiful *always*! The Brick home grows in charm as it mellows with age. Vines and shrubbery, which add to the rich, harmonious effect, need never be torn down or disturbed, for the everlasting surface of brick requires no paint or treatment whatsoever.

Think of possessing a home as imperishable as the clay from which the brick is made! It is always attractive, inviting, and with minimum upkeep and less insurance. Thoroughly dry and comfortable, with less expense for heating. And *today*, by means of the *Ideal Brick Hollow Wall*, the beautiful, enduring Brick home can be yours for less—even in *first* cost—than any other type of construction. The adjacent column tells how.

THE COMMON BRICK INDUSTRY OF AMERICA
1303 SCHOFIELD BUILDING, CLEVELAND, OHIO

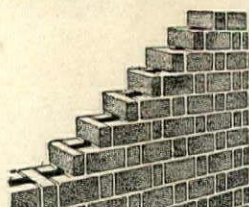
The **Ideal Brick Hollow Wall**

An Attractive Brick Home for the Price of Frame

At last you can build a beautiful, everlasting Brick home for the price of less attractive and less durable construction. *A new development in brick laying has made this possible.*

This is known as the Ideal Brick Hollow Wall. The brick are laid on edge into walls of 8-in., 12-in. and 16-in. thicknesses. Any mason can lay this wall using standard size brick. All over the country Ideal Wall homes are being built.

The home with Ideal Walls has all the advantages of solid brick wall homes: The slow depreciation which conserves its high sales value even in after years; the warmth in winter and the coolness in summer; the low insurance rates with less up-keep cost, and many other features, which amount to big savings for the owner of the Brick Home.



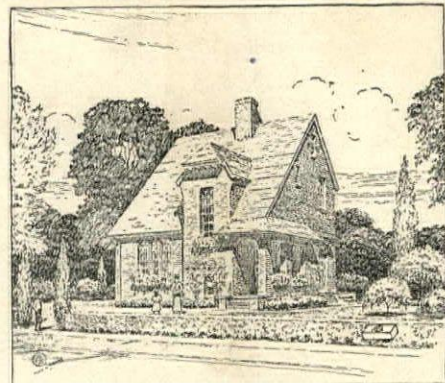
The 8-inch Ideal Brick Hollow Wall is just as substantial as it is attractive

These Books May Save You Hundreds of Dollars

If you are thinking of building a home, don't fail to secure “Brick for the Average Man's Home.” This is a book of new and original designs for two-story houses, story and a half houses, bungalows, cottages, and two-apartment buildings. Exterior view, floor plans, and description of each design given. *Working drawings are available for each design.* 72 pages, beautifully illustrated, \$1.00 prepaid.

Another valuable booklet which you should have is “Brick, How to Build and Estimate.” This book, just off the press, is a 72-page manual of fullest data on Ideal and solid brick construction, containing vital information for those planning to build and for contractors. It contains 30 tables, 9 full-page detail drawings and scores of illustrations. Thoroughly helpful and practical. 25c postpaid.

You can secure both these books from The Common Brick Industry of America, 1303 Schofield Building, Cleveland, by whom they are published. The nominal price asked is to cover printing and distribution cost only. The best plan is to enclose \$1.25 and get both books.



The Cheyenne, one of the 35 small house designs shown in that most interesting volume, “Brick for the Average Man's Home”.

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added cost for
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Quality"*

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"Building With Assurance" contains many pictures—in colors—of charming bungalows, cottages and dwellings, with appropriate floor plans. Interiors, Stairways, Cabinets, Buffets, Porches, Pergolas, Arbors, etc. All easily and economically reproduced from "Morgan-Quality" Standardized Woodwork. In addition there is priceless information from the best authorities in America on Home Heating, Modern Plumbing, Interior Decorations, Floor Coverings, Hardware, Paints and Finishes, Landscape Gardening, etc. Over two years and \$150,000 were required to gather this material.

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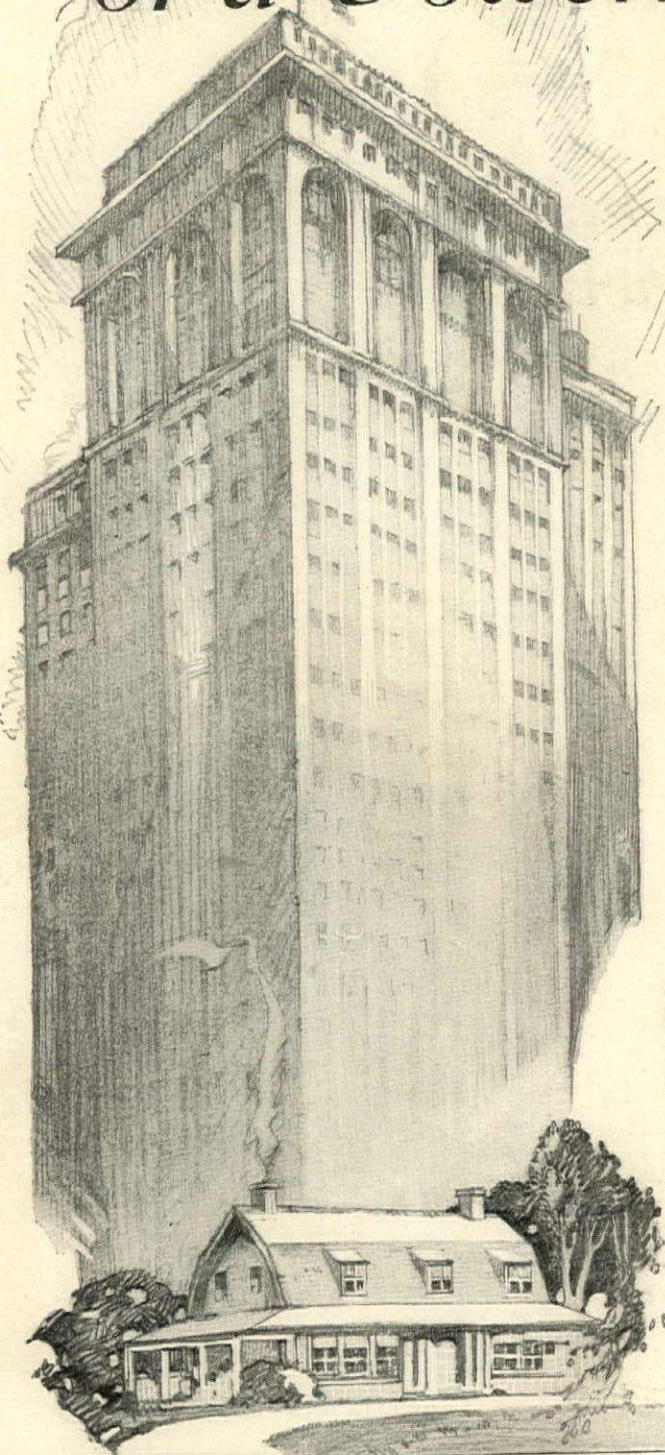
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can be selected in all its details at any of the Crane branches, exhibit rooms or offices. It permits of filling the complete specifications for such systems through one reliable source of supply, with the aid of large assortments and the most approved designs.

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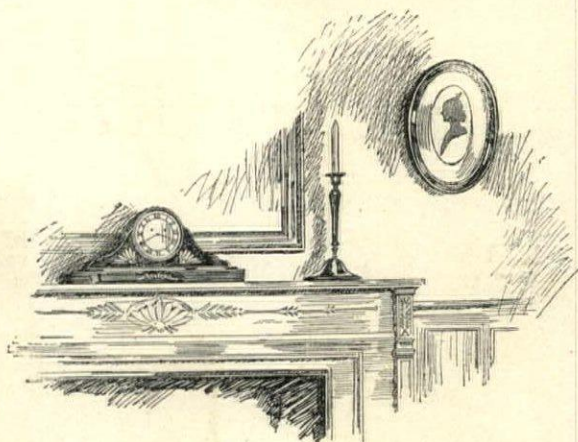
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When you give Genuine Mahogany you give heirlooms

YOU have seen quaint Mahogany tea-tables and writing desks at which Beaux in small-clothes and Belles in brocade have played their parts. The polished surface of the Mahogany has reflected powdered hair and patches. The legs, maybe, are scratched by the spurs of men who rode their last thoroughbred two hundred years ago. And have you ever thought that the children of your children's children may, sometime, reflect that you, too, enjoyed the beauty of the Genuine Mahogany furniture you are buying today?

* * * *

The pleasure of owning Genuine Mahogany furniture is not yours alone. Like sterling silver and old lace, its presence bespeaks refinement and good taste and it is admired by your friends. But, after it has served *your* purposes, future generations will still admire its beauty. That is the wonder of Genuine Mahogany. It improves with age. It indicates that good taste is a precious jewel, good at any time or place.

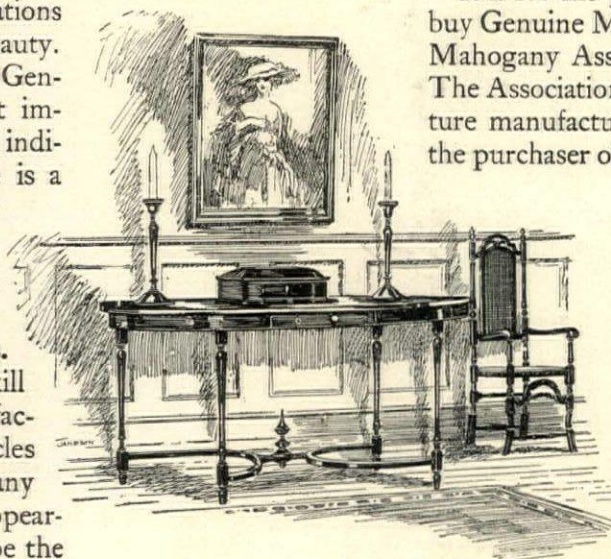
Another charm of Genuine Mahogany is in its distinctiveness. It lies beyond the skill of any furniture manufacturer to make two articles of Genuine Mahogany furniture alike in appearance. The form may be the

same, the design may be the same, the wood may have been taken from the same log, but the wonderful diversity of grain is such that no two tables, chairs or desks ever look quite alike.

No other wood possesses the individuality of Genuine Mahogany. It is the aristocrat of all woods. Styles may come and go, fashions may change, but Genuine Mahogany furniture is always in fashion and never out of style. But, just as an imitation diamond is inferior to the real gem, so is imitation Mahogany. It may resemble the Genuine for a time but the deep mellowness, characteristic of Genuine Mahogany will never appear; neither can inferior furniture withstand atmospheric changes or the hard usage that the most carefully kept furniture must undergo.

It is for the purpose of enabling you to buy Genuine Mahogany furniture that the Mahogany Association has been formed. The Association will co-operate with furniture manufacturers and dealers to insure the purchaser of furniture getting a square deal. Good furniture can be made of other woods but—when you ask for Genuine Mahogany and pay for Genuine Mahogany, you should get Genuine Mahogany.

Ask your dealer to guarantee that the article you purchase is made of Genuine Mahogany.



After all—there's nothing like

MAHOGANY

MAHOGANY ASSOCIATION, 347 Madison Avenue, NEW YORK

"GENUINE WALNUT FURNITURE IS TRUE 'HEIRLOOM' FURNITURE."



Living Room in Residence of John L. Busbnell, Esq., Springfield, Ohio. Furniture, paneling and trim in American Walnut. (Note the inlay in beamed ceiling.)

Mr. L. C. Albro, Architect

Beauty plus Permanence

There is nothing of the ephemeral or artificial in the charms of American Walnut.

For whatever purpose used, whether fine interior woodwork or "worth-while furniture," American Walnut combines inborn beauty with *permanence*, infinite variety of grain, rich *natural* color tones which harmonize with all decorative schemes, and age-old resistance to warping, shrinking, swelling, etc. "The Cabinet-wood Superlative" is no idle phrase.

You'll find distinguished examples of American Walnut furniture in your favorite furniture store which you will enjoy examining and be safe in buying. "Heirloom Furniture" indeed.

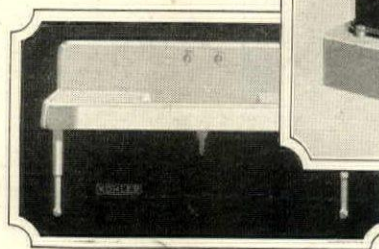
If you intend building a home, now or later, by all means request your architect to specify American Walnut Interior Woodwork and Furniture, and—

"BE SURE YOUR WALNUT IS ALL WALNUT."

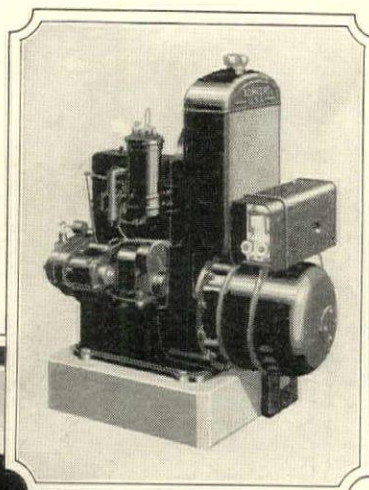
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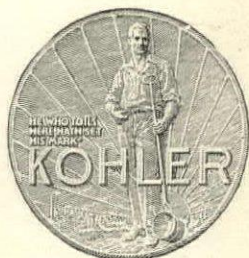
F-1003 Double Drain-board Kitchen Sink



The Kohler Automatic Power and Light 110 Volt D. C.

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"he who toils here hath set his mark"



Forty-eight years ago, shortly after the Civil War, the elder Kohler established his first workshop.

It was dedicated to the ideal of honest workmanship and fine manufacture.

Today, on the ground that was once the field of fertile farms stands the town of Kohler, a monument to this high purpose, and a community devoted to its perpetuation.

Here, in a planned village, are fine, broad tree-lined streets; vine-clad homes, all owned by men in the Kohler organization; schools, an open-air theatre, community club-house—all dedicated to the high ideals of American life and nurturing the Kohler spirit of craftsmanship.

And here are great factory buildings covering many acres, with the most modern equipment, much of it specially designed for use in the making of Kohler products.

Kohler Enameled Plumbing Ware, preferred for beauty, durability and utility by countless thousands of people, is made completely within these modern plants manned by workmen skilled and earnest. Each glistening-white bathtub, lavatory and kitchen sink is permanently identified by the Kohler trademark delicately fused into the fine

enamel as a lasting symbol of our responsibility and pride.

These same standards of fine manufacture are now employed, through enlarged facilities, in the making of another product of utility which carries with it the Kohler tradition of workmanship.

This product is the Kohler Automatic Power and Light Plant.

The Kohler Automatic produces ample electricity for lights and for electric household and farm power appliances; and it provides a dependable source of power for operating electric running water systems, thereby allowing the use of modern plumbing fixtures everywhere.

There is no other plant of similarly combined features or identical advantages. The Kohler Automatic alone produces up to 1500 watts of standard (110 volt D. C.) electricity, automatically, and *without storage batteries*.

Its cost has been brought so low that every home without the advantages which the Kohler Automatic makes possible, can enjoy the benefits of its dependable, economical service. Write for illustrated booklet on the Kohler Automatic or Kohler Enameled Plumbing Ware.

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MANUFACTURERS OF ENAMELED PLUMBING WARE AND KOHLER AUTOMATIC POWER AND LIGHT 110 VOLT D. C.

WHAT YOU CAN DO IN DECEMBER

A Personal Message
from Henry Hicks

THE approach of Christmas awakens memories that hark back to our tender years. Not for much fine gold would we part with these memories nor the picture we have of happy hours spent around our family Christmas tree, amid the warm glow of the Christmas spirit alive in the hearts of all humans on Christmas morning.

A living tree, like a human being, develops character and associations that grow with the years. It always made us feel sad to think of folks burning the tree hallowed by Christmas associations.

My father and grandfather were nurserymen. We had a living Christmas tree in our home each year. I want to tell you how you can have a living Christmas tree in your home, and what joy it will create increasingly, year after year.

Evergreens are wide-awake all winter in our nursery and I will ship you one or more with ball of earth burlapped to the roots to protect in shipping and assist them in their growth after transplanting to their new home with you. A Douglas Spruce three feet high will cost you \$3.00. One four feet high, three-foot spread, costs \$5.00. Five feet high, three-foot spread, \$8.00. Six to eight feet high, four-foot spread, \$15.00. A Nikko Fir, pure dark green with spaces between the branches just right to hang the Christmas tree decorations on, is another choice evergreen for this purpose. One foot high, \$1.75; 3 feet high, \$6.00; 5 feet high, \$10.00.

Pick out the size you want, send your check, and I will ship to you so as to reach you in time for Christmas. After the Christmas holidays are over, take the tree, tub and all, and plant it with due ceremony from the children there on the lawn where it will serve to remind them every day of the year of the Christmas spirit. Next year you can dig it up—tub and all—and bring it indoors for the Christmas season in each year thereafter. Its associations will increase and the "family Christmas tree" produce joy far beyond its cost.

Just about now, you'll be making plans for your gardens and grounds for this winter. You need a copy of my book "Home Landscapes"—commuter's edition, to help you. I've just published a new edition with charming pastel illustrations in color of some of our fine Long Island gardens; Miss Mary Helen Carlisle is the artist, and she has true garden feeling in her work. Let me send you a copy.

If you love a plant, you can make it live any time.

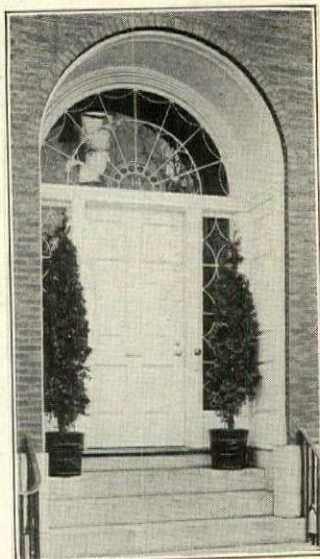
(Signed) HENRY HICKS

Some readers of House & Garden will be interested in purchasing a Christmas gift de luxe for their family. I have a wonderful fifty year old Hemlock Hedge for sale. It is equal to the Yew Hedges of English gardens. It will thrive from Canada to Kentucky. Fourteen feet high, 600 feet long. I will sell it at \$26.00 a foot. It will add dignity to the most stately country home.

HICKS NURSERIES

Westbury, Long Island
New York

Please mention House & Garden in writing.



The tall slender stateliness of hardy Junipers adds greatly to the attractiveness of this colonial doorway.
Pair 5 ft. high, \$10.00.

Send for

"Book of Little Tree Farms"

Beautifully illustrated. Containing new ideas of landscape decoration and just what you want to know about trees and shrubs—their planting and care. Used as a reference work. Cover shown at right.

Little Tree Farms

SPECIAL OFFERS OF Decorative Evergreens

Choicest Evergreens suitable for Interior or Exterior decoration.

The proper size for Pots, Tubs or Children's Christmas Trees.

The little Live Christmas Tree is a new idea—children as well as grown ups love to re-plant and watch them grow into sturdy, beautiful trees. The Christmas cheer is always there.

OFFER NO. 1

Selected pair White Spruces \$5.00. Nature's own Christmas Tree—hardy, beautiful, rugged and decorative. Height above two feet.

OFFER NO. 2

Selected pair Blue Spruces \$10.00. One of the most beautiful and decorative Evergreens. Very hardy. Indoors or Out. Height about three feet. An ideal gift.

Prices do not include pots. Evergreens are shipped crated with ball of earth about roots, securely wrapped with burlap. Prices are f. o. b. Framingham, Massachusetts. Send remittance with order.

Also send for
Special Offer
Bulletin No. 11.
"Evergreens
for
Home Decoration"



Little Tree Farms

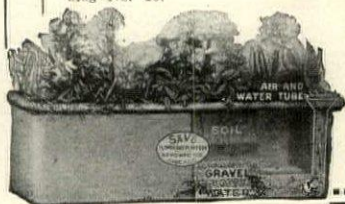
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SAVO

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BEAUTY FOR YOUR HOME

The SAVO Steel Flower and Plant Box is an all year round garden assuring you thriving and beautiful flowers and plants for windows, porch, sunporch, etc. Self-watering—Sub-Irrigating. Leakproof and rustproof. Move it indoors or out. Six sizes, two finishes. Write for Free Catalog No. 10.



HEALTH FOR YOUR HOME

The SAVO Air Moistener is the most efficient humidifier made and a health necessity for every home. Also preserves furniture, pianos, books, paintings, plants, etc. Fill with water and hang on back of any radiator out of sight. Also made for hot air registers. Send for Free Booklet No. 8.

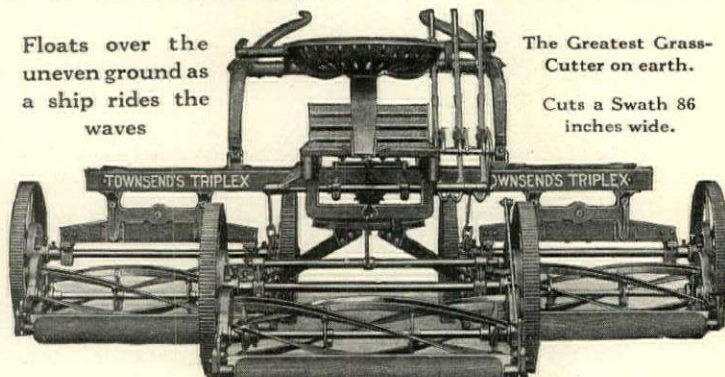


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The Greatest Grass-Cutter on earth.

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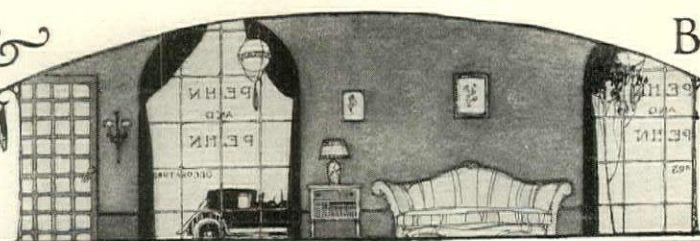
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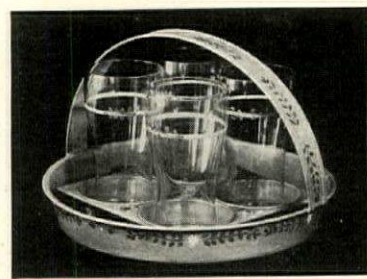
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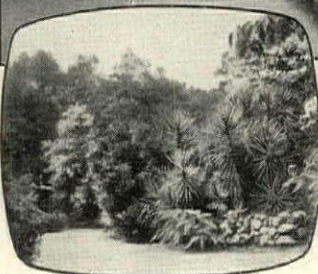
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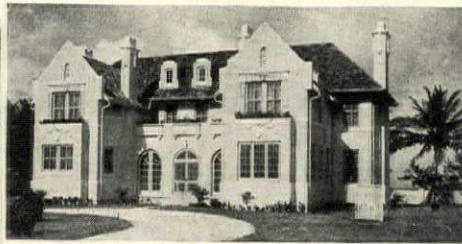
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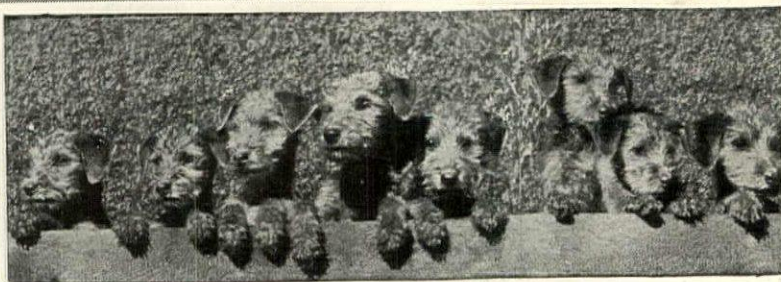
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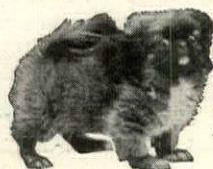
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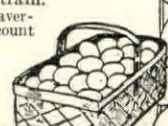


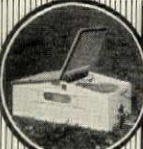
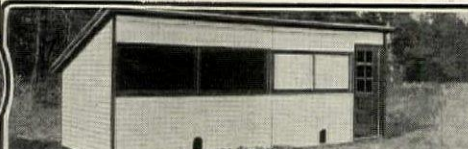

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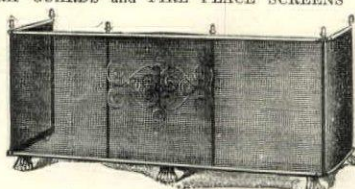
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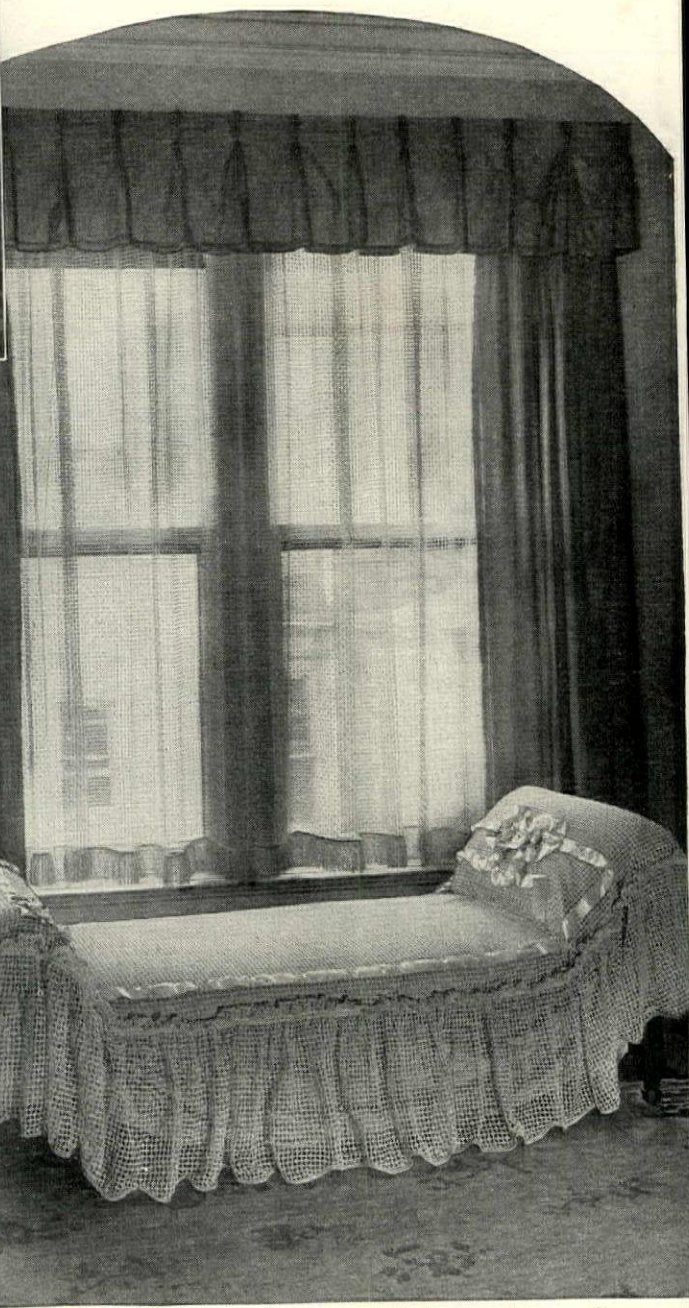
DAININESS, vivacity and unaffected simplicity have given to Miss Madge Kennedy an enviable position both on stage and screen.

Her home bears the stamp of this same delightful individuality. The keynote is harmonious simplicity and, in keeping with this idea, she has selected hangings and bed draperies of Quaker Tuscan Net

The curtains are trimmed only with a delicate fringe. The rich dignity of the material makes elaborate trimming unnecessary.

The bedspreads are a bit more frivolous but never for a moment is daintiness sacrificed. Both spreads—the one used on the charming little day-bed as well as the one on Miss Kennedy's own bed—are bewitching affairs of Quaker Tuscan Net over French blue. There are ribbon bands of blue and decorative nosegays of pastel shades.

All of these articles were made in accordance with Miss Kennedy's design and under her personal supervision. She has kindly furnished us with directions, and if you would like a copy of these directions for your own use, we shall be glad to furnish you with them, on request.



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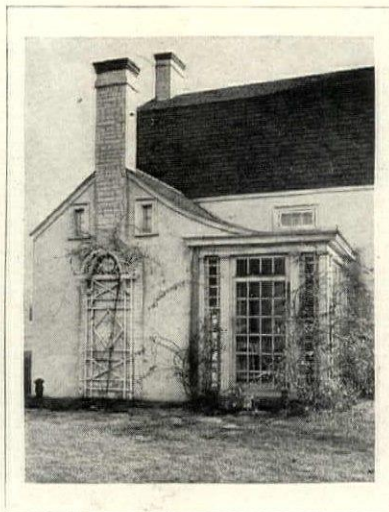
THE JANUARY BUILDING NUMBER

AT an exhibition held in New York last year an association of French chefs made a remarkable display of their culinary genius. There were dishes garnished with roses made from beets and crouching stags carved out of lard and a bewildering array of dishes so beautifully arranged as to make a gourmet out of a hardened dyspeptic. But the greatest show of all was the pastry—a long table a hundred feet long, with plate after plate of little cakes, each plateful different in color and shape and decoration. Standing before that table one wondered what would ever happen if he ever really got his fill of French pastry! He'd probably never eat it again.

That's just the trouble with getting one's fill of anything: the appetite for it disappears. That would be just the trouble if House & Garden could print in one issue every conceivable kind of house and room and garden that its hundred thousand readers could desire.

But we do manage, by careful selection, to present quite a variety in each number, and judicious readers, not desiring everything at once, enjoy the pleasant experience of having their appetites constantly whetted.

The January Building Number, with which the printers will be struggling whilst you read this



This is a picturesque corner of one of the houses shown in the January issue

December issue, contains a great variety of houses for a great variety of people. For those who dream of a country place remodeled from an old farm, there are pages on precisely this subject. For those who desire a stone house in the newest architectural style, there is a remarkable design by Mr. Bertram Goodhue. In the Group of Houses are small and medium size structures of stucco and brick and shingle. The prospective builder will be delighted by the article on windows and the display of unusual examples, by the clever arrangement of china closets and by the designs for kitchen entrance rooms.

Decoration and gardening are equally necessary to the completed house and one should make plans for them at the same time the house is being planned. If your purse affords it, stretch the string to include a greenhouse so that your gardening need not stop with October frosts. Learn where your seeds come from, read up on flower and other planting novelties, study the small city garden plan for a hotbed, design that shrubbery border. All of these topics are considered in next month's pages.

Ideas for decoration are equally abundant—color schemes, and a study of the use of black and a Little Portfolio of five charming rooms.

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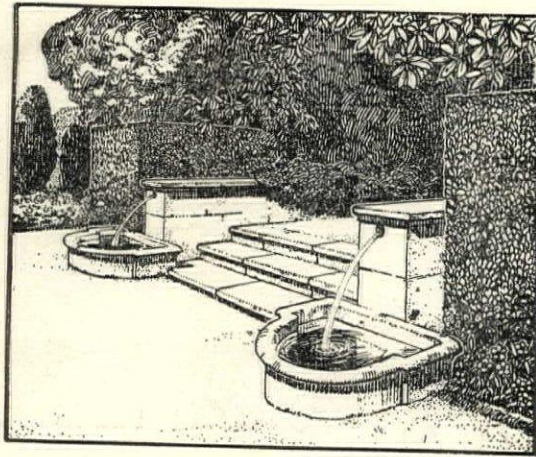


Tebbs

A HOUSE SET IN THE WOODS

Next in loveliness to a city set on a hill is a house set in the woods, a house that one comes to through a shadowy avenue of tall trees, a long, low house of formal lines contrasted with the informality of the forest about it. This is the peculiar charm of the home of Mrs. Flora C. Zinn, at Gordonsville, Va. The estate itself consists of about forty acres. All save the clearing for the

house is left undeveloped. Here stands the house, with its garage and service quarters set in close proximity. These various elements are united into an architectural composition by brick walls, terraces and treillage. Although the house is newly finished, its planting—as will be seen by other views on pages 22 and 23—gives it an appearance of age. Griffin & Wyncoop, architects



LITTLE FRENCH GARDENS

*The Formality That La Notre Gave Gallic Garden Design Is Still Evident
In These Modern Schemes For Small Places*

HENRI CANCALE

ALTHOUGH there are fashions in gardens—just as there are fashions in clothes and the manner of serving dinner—each nation would seem to have developed its own individual expression of these styles. English gardens are quite distinct from those made in America and the gardens of Holland and Germany are equally distinct from those in England. Each may copy salient points from the others, but the general atmosphere will not, cannot be entirely genuine and native even though the design be faithfully copied.

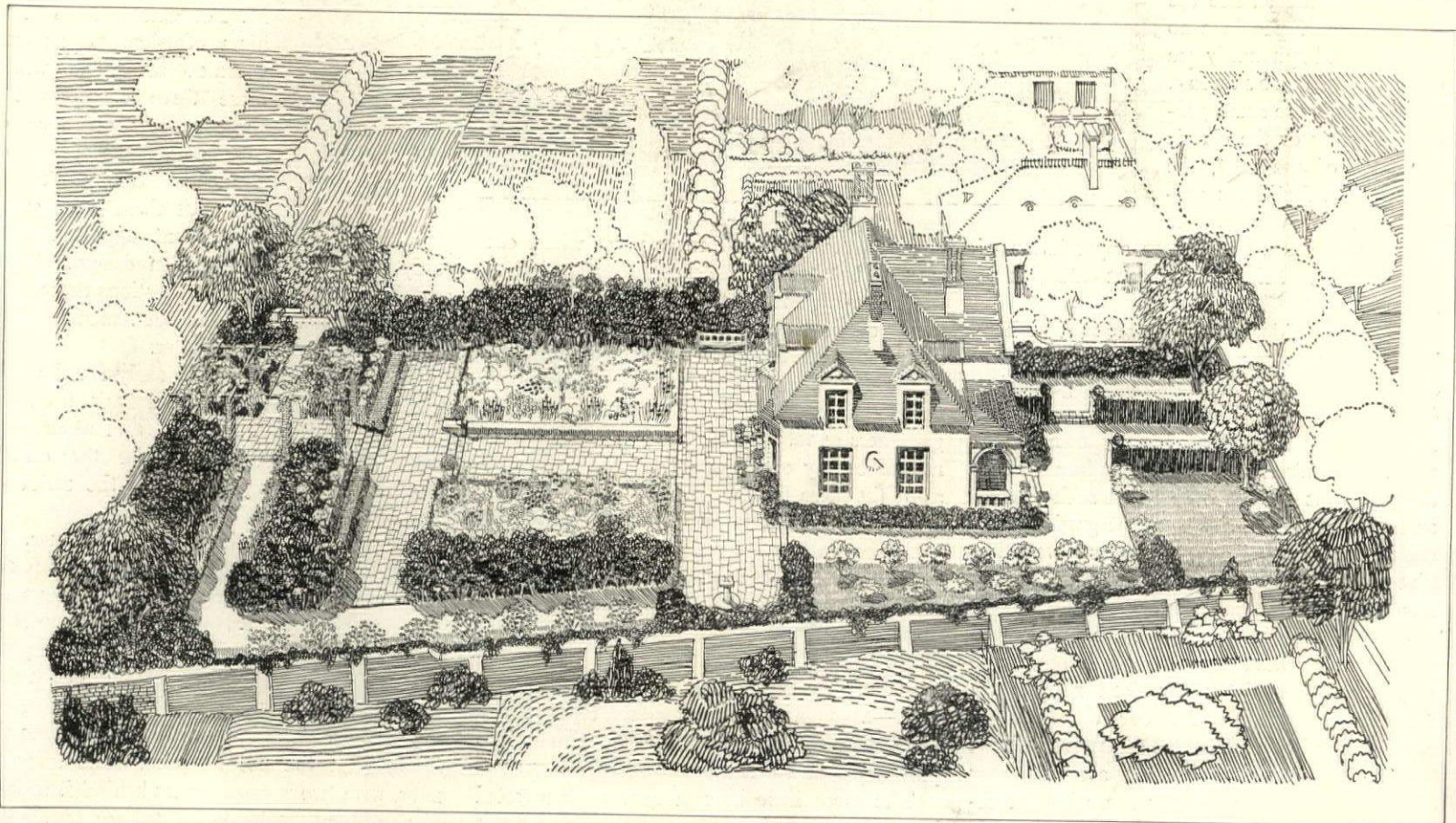
Thus far American garden lovers have been more interested in flowers than in garden design, and, save for a few rare instances, the American people have not yet produced a land-

scape architect who would set a definite style that could be called American. The nearest we approach to it is in our naturalistic planting which is, in a way, a second cousin to what the British call wild gardening. Naturalistic planting is enjoying a great vogue at present and it doubtless will leave a definite mark on American gardens. But no permanent mark can ever be left until lovers of gardening in America extend their interest to include garden design.

It is one thing to be interested in the cultivation of flowers, trees and shrubs and quite a different thing to study out the manner in which these elements can be so disposed about a place as to form agreeable compositions.

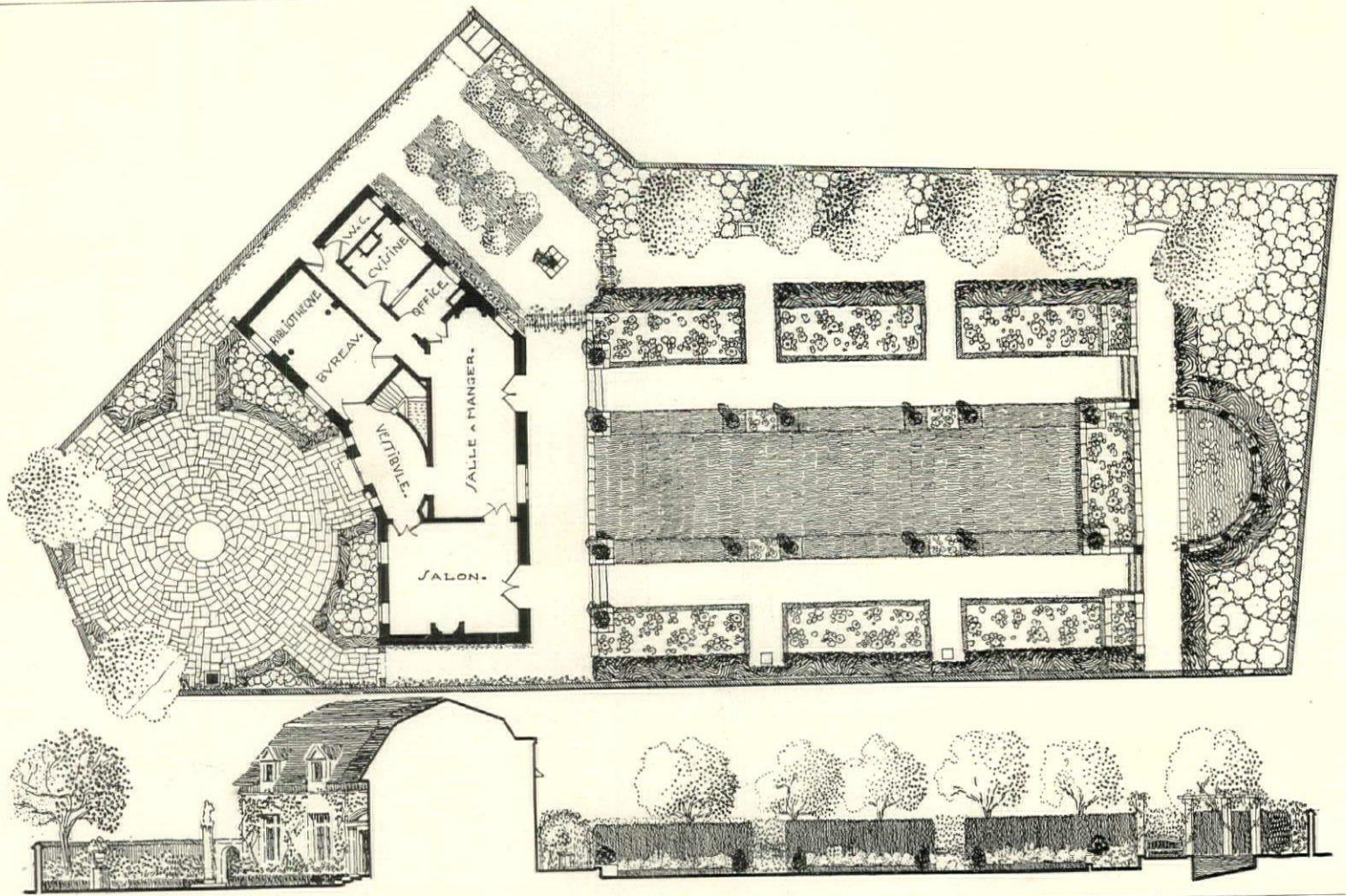
Our heritage being too new, we still borrow our compositions from the experience of older peoples. We have taken the herbaceous border from England, architectural garden features from Italy, but as yet there is little evidence of our having drawn on the inspiration of the French.

The standard for French gardens was set when La Notre laid out Versailles. Gallic garden design has ever since manifested that influence to a greater or less degree. It is formal, to begin with; it is a garden that needs to be enclosed; it is, above all, a garden to walk in rather than one in which to live. It still has about it the atmosphere of fine folk in fine costumes, which is simply another way of saying

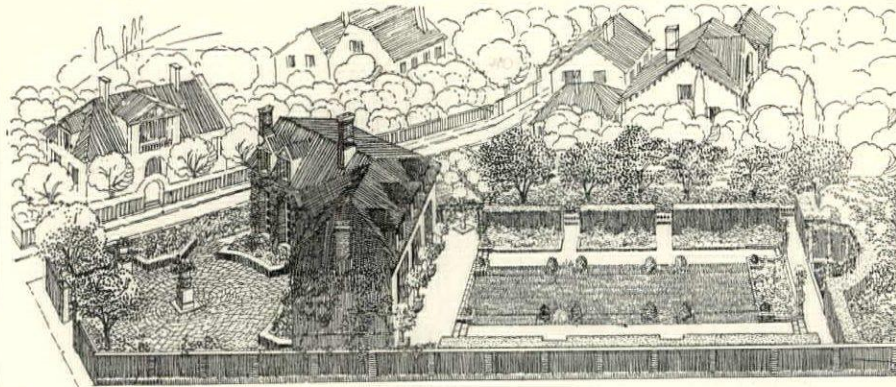


This plan for a suburban property, designed by J. C. N. Forestier, provides a series of three terraces in the rear. The first contains broad flower beds, which form the immediate view from the living

room windows. Thence, along the broad pavement up the steps to the pergola at the rear wall set in a background of massed shrubbery. A high wall encloses the garden, giving perfect seclusion



Two gardens are developed on this irregular property—a forecourt and a formal garden in the rear



A formal garden in such a small space is wholly desirable and possible for suburban development in America

that it is French, since the French are a people who mentally and spiritually are constantly in costume. Whether it is the small garden of today or the classic examples of the past, the French is a fastidious garden laid out with a fine economy of space and a rare appreciation of vistas. It is, in short, an elegant extension of their homes.

The strange ideas of democracy that we harbor in America do not as yet permit us to enclose our gardens. We rather enjoy gardening *in coram populo*. We make our gardens for the passer-by as well as for our own enjoyment. The French, on the other hand, make their gardens for the owner and such friends as he may invite to inspect that garden. He encloses it with a clipped hedge or a wall that gives it a definite boundary and sets it apart from the surrounding world.

Once a garden is enclosed, the problem of its design becomes a serious study in the values of space. Spendthrift American notions are doubtless responsible for our disregard of space. The French have set themselves a limit and make the most of it. In accomplishing this perfection their gardens are a logical development of the architecture of their houses. Each window has its definite, studied view. A seat or pergola stands at the end of that

view not because it affords a place where one may sit but because it terminates the view.

Although some of the subtlest blending of flower colors have been created by the French, the popular taste is for flowers bold in tone. Those delicate shades we know as pastel do not find as much favor among average French gardeners as they do in America. The fundamental beauty of their gardens lies in the design; the mere form of it is beautiful in itself—beautiful in its paved walks, its arbors, its enclosing wall or hedges. The space reserved for colorful flowers is a minor part of the general layout. Color is concentrated in small areas. Consequently strong color is used. It is not unusual to find scarlet salvia and purple ageratum massed side by side in French gardens—a combination that would throw many an otherwise sane American gardener into paroxysms of horticultural anguish.

The three little French gardens illustrated here are designs by J. C. N. Forestier who, it will be remembered, laid out the famous roserie of the Bagatelle and is now in charge

of the park system of Paris. M. Forestier is eminent in his profession. His recent volume *Jardins*, from which these three examples are chosen, show creations of his in various parts of France and Spain. His solution of these three small

problems offers an excellent opportunity to study modern French garden design. They contain, moreover, many suggestions that might well be adapted in laying out American gardens of this general character.

The first is a garden obviously for the suburbs, with the house set well back from the road, giving it a front yard and assuring a certain amount of privacy for the owner. Flowers in masses here afford the relief of color.

The main garden lies behind the house. It is developed on an axis extending from the living-room to a middle point in the rear wall, where there is an arbor. This wide central alley has two changes in grade, making the garden a series of three terraces. On each side are wide beds for flowers, with low edgings of clipped box. The immediate outlook from the windows of the living-room is this mass of color, with two rising terraces behind it formed of shrubbery. The house terrace terminates at one end in a curved bench and at the other in a sun dial. Save for a small space in front

of the house there is no lawn. Pavements and steps are of broken stone slabs. The garden is enclosed by a high wall over which vines are trained.

While the initial cost of such a garden would be appreciable, its upkeep would not be expensive. If the land at the rear of the property is flat, one might use the earth taken from the house excavation to form the basis of these terraces.

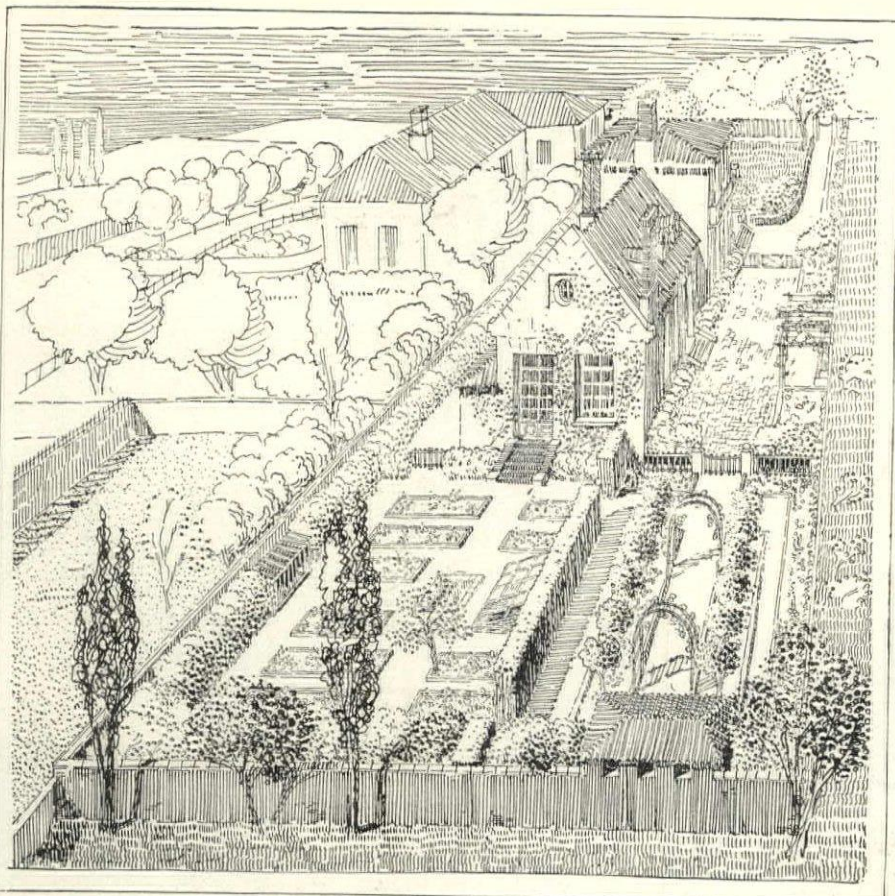
The second garden is for an irregular lot situated at the meeting of two roads or streets. Here again the house is set well back from the street line, with a forecourt. The main front axis runs from the vestibule to the front gate, with a piece of statuary or specimen plant forming the center of the circle. A wide pavement runs around this, and there are formal beds filling the outer rim. The house is so shaped as to enclose one side of this forecourt. A high wall fences in the entirety of the lot.

At the rear the garden is laid out on the axes of the dining and living-room windows. A flat terrace faces the rear. Two steps down lead to a broad, middle stretch of lawn with paths on each side bordered by oblong flower beds. A high clipped hedge surrounds this rear garden and, with the lawn, gives the impressions of great length. The terminus of the main axis is a semi-circular pergola built

around a little lily pool. The rear of the property is massed with trees or shrubbery. The high clipped hedges afford the perfect background for flowers. Specimen evergreens are placed at regular accent points.

For the greater part of the day much of this garden is in half shadow, which adds materially to its sense of depth and size, so that its hedges and walls are really not limitations.

side of this can be given to roses. The front line of the house is continued on by a tall hedge which separates the flower from the kitchen garden. Shrubby is planted along the outer wall. The setting of vegetables into definite beds is a custom that might well be tried by suburban gardeners in America. It makes for greater neatness and pride in appearance so important in vegetable gardening.

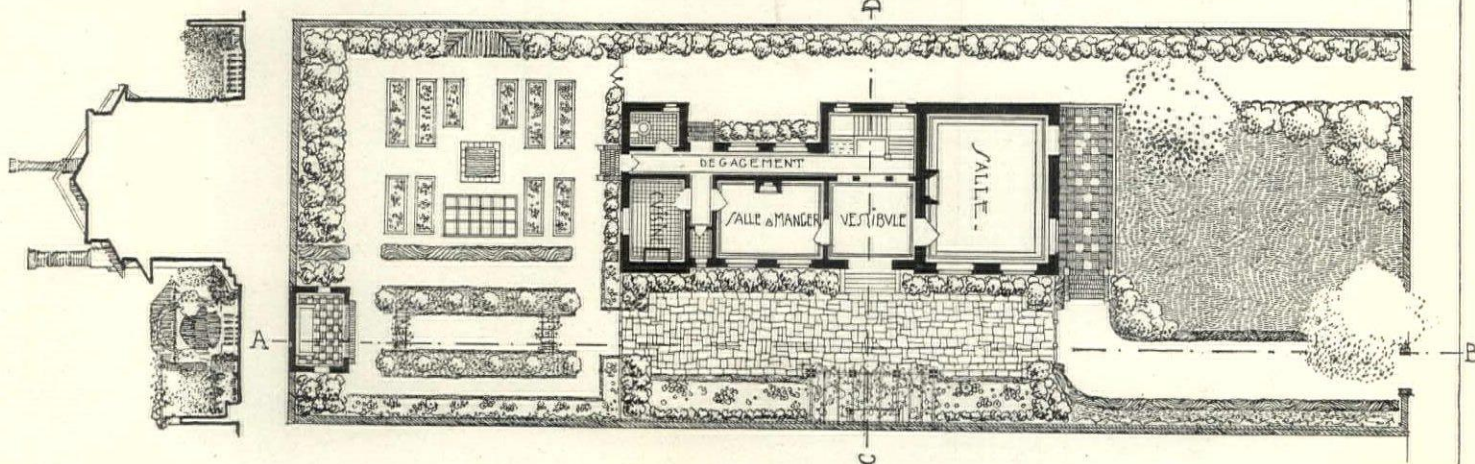
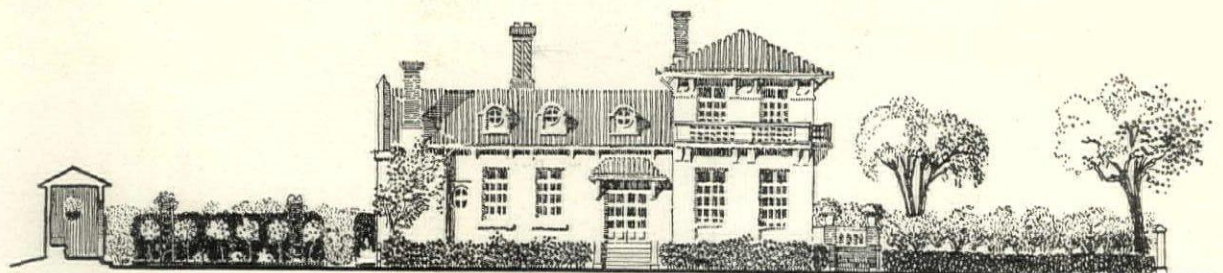


The various divisions in this narrow plot are characteristic of the French economy of space. Vegetables in beds are an attractive feature

This type of garden cannot be recommended for every kind of house; it requires the background of fairly formal architecture and it would need to be kept in perfect condition. On the other hand, our American suburbs are sadly in need of just this sort of garden formality. One or two gardens of this kind in a community would set the standard for the development of other properties.

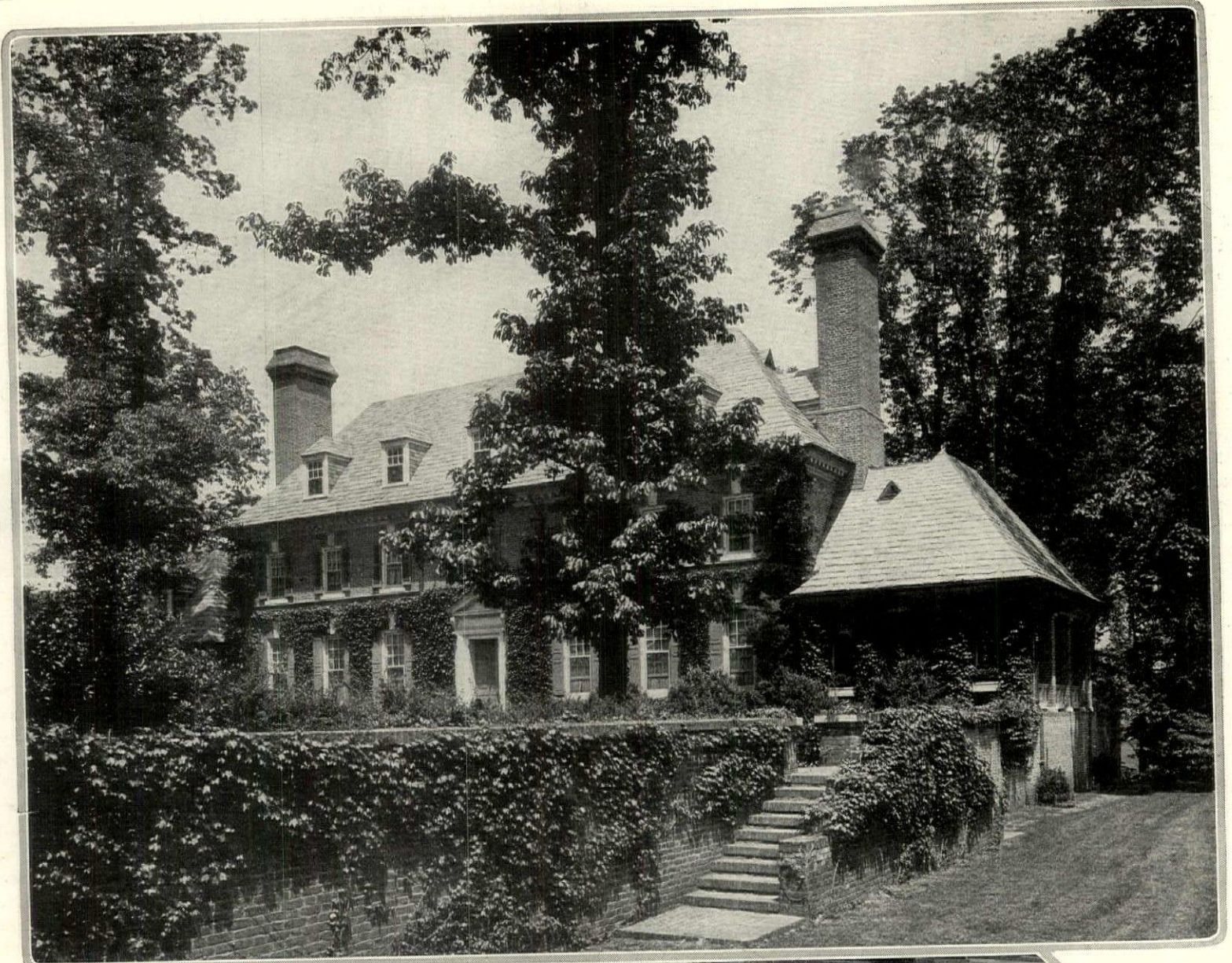
The third garden is a perfect example of the French economy of space. It is a limited plot of rectangular form. The house is placed in the center with the service entrance at one end and the principle entrance at the other. This gives a wide lawn on the street end of the house and a broad paved terrace and pergola along the front, together with flower borders.

The main axis runs from the front gate to a shelter against the rear wall, passing en route under two rose arches. The beds on each



The main axis of this garden runs from the front gate, across the paved terrace before the house and through two rose arches to a shelter built against the rear wall. A high hedge marks this off from

the kitchen garden behind the house. A wall encloses the property, with shrubbery planted in front of it, affording the garden privacy, protection and a background of living green

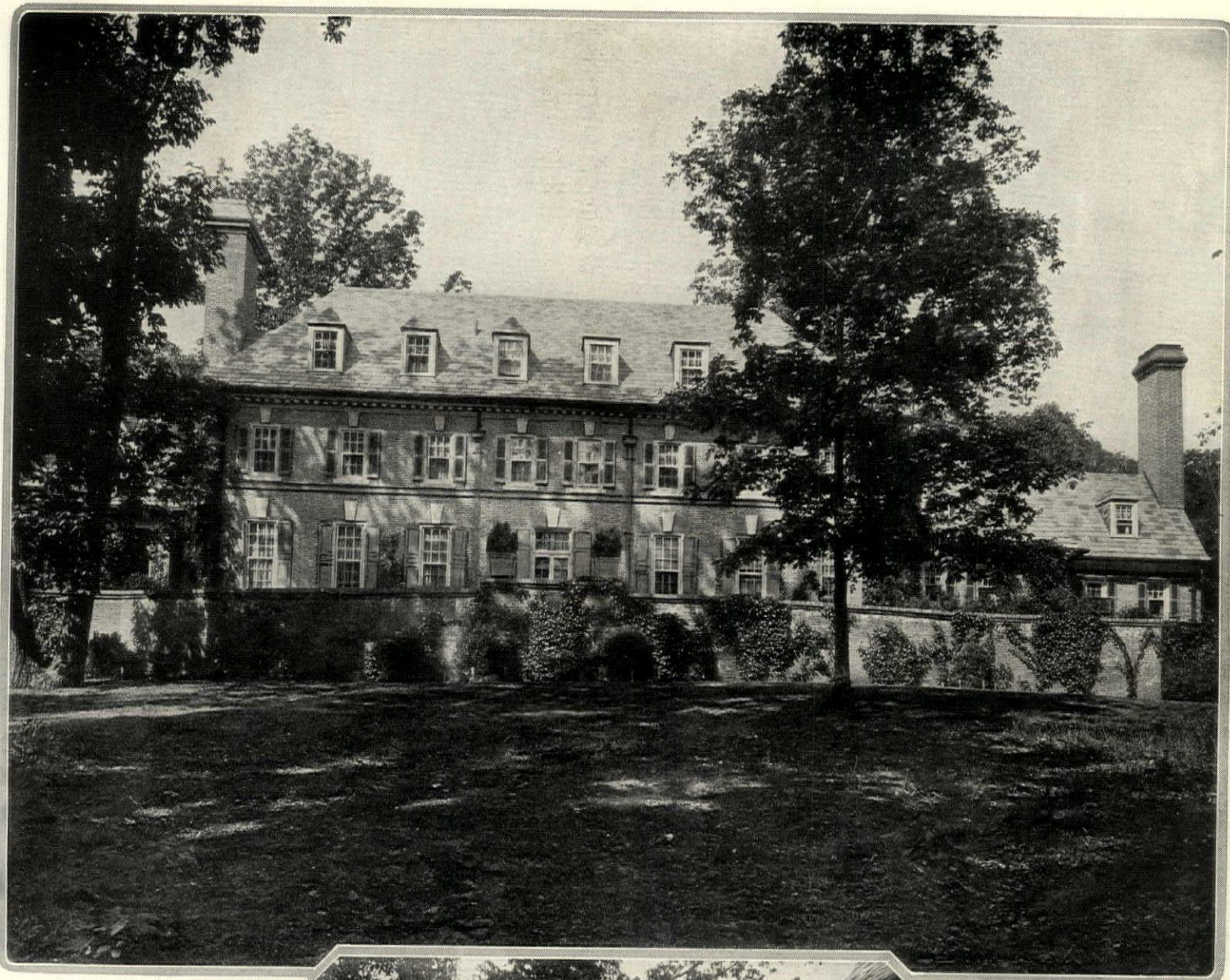


Tebbs

The house is clearly Georgian as the Georgian style was developed in Virginia. Large keystones, flat top dormers and immense chimneys are all typical of Virginia. Arches and band courses are of red pressed brick and the wall surfaces of multi-colored old-fashioned brick



Examples of similar doorways exist at Shirley, York Hall and other old Virginia places, which almost invariably had doors of solid paneling without any lights or glass. This paneling is blue green. The same color is used on the shutters. Window trim is mauve gray



Because the house is narrow, running along a natural ridge, its garden side, terrace and forecourt give it the appearance of great size. This narrow shape provides rooms with cross drafts, so desirable in the Virginia summers. The balanced design finds the service in one wing and a large living porch in the other. Charles F. Gillette, landscape architect



THE HOME of MRS.
FLORA C. ZINN,
GORDONSVILLE, VA.

GRIFFIN & WYNCOOP,
Architects

As the place is largely a summer home, the terrace and porch are designed for outdoor living. The brick of the walls is used for the terrace pavement. The heavy slate house roof, purple and green in color, is repeated on the living porch. Copper rain pipes lend their air of permanence. The terrace commands a view of some thirty miles

E M P T Y

H O U S E S

YOU associate them with winter, with leaden skies that bring down night speedily, with biting dusk wind and the ghostly creaking of bare branches overhead. Autumn is past. Summer only a memory. In the cities schools and theatres and shops have opened up and all the activity of winter life in town is going full swing. The country is forgotten. It is better to forget unpleasant things. Here the noble trees and lines of shrubbery, which in summer give houses intimate contact with earth, stand gaunt in the fading light. The houses rise barrenly from their lawns—houses boarded up and closed for the winter. Empty houses.

A melancholy prospect, this countryside from which most of its people have fled. Even the abandoned farmhouses along the grass-grown side roads up in the hills seem more desolate, emptier.

Empty houses are terrible things to look upon.

And yet, there are no empty houses. There can never be an empty house. Once a house has been lived in, once its walls have echoed the human voice and its threshold known the human footfall, once its roof has sheltered humankind and its window panes reflected the human countenance, ever afterward it is peopled. It may stand idle, it may even be abandoned, but its walls still hold that presence of men and women and children. You can, if you know how to listen, hear the ripple of their laughter and the tread of their feet upon the stairs.

FOR eighty years this house has stood upon its Connecticut hill-top, looking eastward over the valley. A carpenter built it for his bride. They chose the plans together out of an old book. That was before books of bad architecture were printed. He fashioned it after a Greek temple, with pillars before and behind, and many windows facing southward. In front of the house he planted the bride and groom elms, and their branches still shadow the house. His son, now ninety or more, told me these things.

Then came a farmer who accumulated here an abundant family. For years he wrested a living from the unkindly soil of these seven acres more or less. It was he who built the red barn on the hill behind the house. Then came an architect, who saw beauty in its neglected lines and restored it. Next an artist, who hallowed it on many a canvas and laid out pleasant gardens. Then we came.

Eighty years of sheltering humankind. Eighty years of withholding the elements from old folks and young. Eighty years of having its door swing back to greet friends. Eighty years have its chimneys curled up the smoke of cheerful fires.

We may lock the door and leave it unoccupied for many months, abandoning it to the rats that gnaw the old beams and the frost that grips its walls, and still there will be people here.

It has been a happy place to live in because so many people before us have been happy here, so many before us have looked out through the tiny panes of this very window to watch Spring come down the valley, to marvel at the purple summer dusks, to see the hills yonder flaming with autumn's tints, to rest secure inside when the meadows lay hidden in snow.

THIS materialistic age in which we live is rather apt to set down such thoughts as crass sentimentality. And yet it is a fact—those of us who wish to can be keenly aware of it—that people do have an effect on things. We leave our impression on inanimate objects. We endow them with some of our own personality. We give

them a legend and enrich their atmosphere. For good or evil, for pleasant memory or for bad, each person who has lived in a house leaves something of himself behind in that house. It is his intangible legacy to the four walls that sheltered him, his unseen reflection on the windows that gave him light, his ghostly impress on the stairs that took him up to rest.

We are somewhat awed by the chair that Dickens sat in to write his novels. We are aware, when we visit Mount Vernon, that the genius of the first country gentleman who laid out that place is still evident in its pleasant gardens. The devout among us revere things that saints have touched and used. Why isn't it just as natural to feel the presence of former occupants in empty houses?

And if we do, what then? Well, those houses will mean much more to us and we can never be entirely alone in them.

One can rarely feel the same about an apartment as one does about a house. Our habit of annually migrating from one apartment to another gives it the same transitory atmosphere as a hotel bedroom. It is an expedient, a temporary necessity, a fleeting presence. One can scarcely feel that apartments are dedicated to full living. But a house with an upstairs and a down, a house with a garden around it and a view to look upon, a house with a furnace that you have to stoke and with plumbing that gets out of order—ah, that's a different matter. In a house, in even the best staffed house, one has to do some of the work himself—and he can't leave an impression on it unless he does. His labor marks it just as much as the potter's thumb marks the vessel.

IT is at Christmas time, more than any other, that you can feel the presence of erstwhile dwellers in a house. They seem to come back to it instinctively. They see the holly wreath upon the door and catch the glimpse of merriment within.

We all go back to places where we have been happy, and we remember them for their happy hours. Time has a kindly way of erasing remembrance of those days that were hard to live through. We go back to old gardens that we have known in the first warmth of spring and the burgeoning of summer. We go back to old houses when the fire is lighted on the hearth and the candles blaze upon the Christmas tree.

IF it were possible, I would like to give a Christmas party to all the people who ever lived in this house. I'd have dinner at mid-day, instead of at a fashionable three o'clock. And there would be toddy for the older ones and toys for the young. And those who came back would return in that period when they were most happy here. The young carpenter would come with his bride, and the farmer with his first born before the other seven boys and girls made life hard for him, and the architect would be quite young and debonair and the artist brisk of step. Each would see the place as they knew it—where their labors left off. If, perchance, they saw it as it is today, let us hope that to them it will be the sort of place they dreamed eventually to make it. Let the elms spread giant branches for the carpenter, and the barn be fresh and new for the farmer, let our terrace be well laid for the architect and the shadows clear and colorful as the artist set them down on his canvases.

After all, it is their house more than it is ours. They have graciously permitted us to share their companionship here. They have willed to us, as heirs, the legacy of their dreams. It is for them we hang the holly on the door and set the lighted candles in the window.

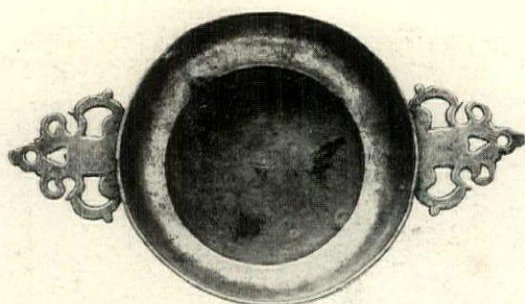




IN A NARROW UPPER HALL

It is rather difficult to solve the decoration of a narrow upper hall. A passage from one part of the house to another, it cannot be blocked by too much furniture and yet it should contain some furniture lest it have the barren appearance of an office building corridor.

Here an air of dignity is created by high oak paneling. The coved cream ceiling is enriched with gilded sprays of willow leaves. A little dressing table and a commode, set at one side of the passageway, furnish proof of habitation. The rug lends its color notes



The porringer was a favorite design with old pewter makers. This example is Flemish, of the late 17th Century

PEWTER AS DECORATION

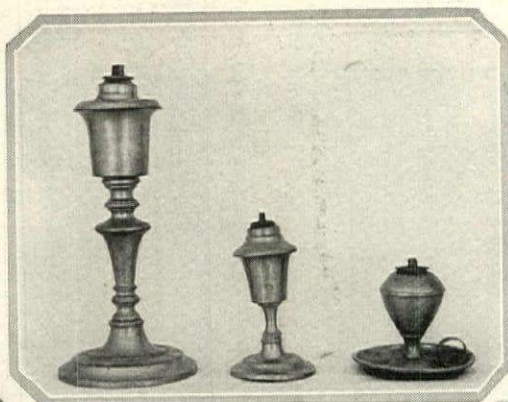
Both Old and New Pewter Have Decided Decorative Qualities That Are Appreciated by the Collector

EMILY BURBANK

THOSE who own a Tudor house, a Jacobean room, Colonial mansion or rejuvenated farmhouse of the Colonial period have experimented with the decorative value of pewter. They know that if allowed to make its own effect, in an appropriate setting, nothing is more attractive than the soft gleaming gray color of old tankards, plaques, candlesticks and the innumerable objects to be had in this semi-precious metal. The finest quality of pewter is pure tin alloyed with copper or a very small amount of lead or other substance to make it possible to work with. The French word for both pewter and tin is *étain*.

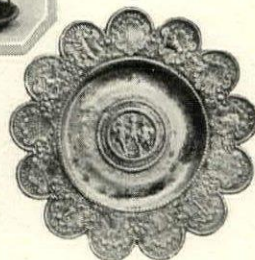
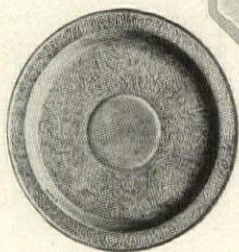
Pewter cannot be successfully employed as a note of interest in periods other than its own, nor does it combine with objects of art less substantial in type. It is assumed that the amateur goes in for pewter because attracted by the artistic beauty of line—it reflects all styles—color and quality of quaintness; the historical story, its “marks” and the meaning of decorative emblems, is usually the affair of the professional.

The writer had the privilege of living in the midst of



Whale oil lamps, often made in pewter, were household necessities in American homes of the 18th and early 19th Centuries

(Left and Right) Two excellent examples of the pewter maker's art are found in these German plates of the 17th Century



an interesting collection of old pewter recently in quaint Chelsea, London. The owners had arranged a Jacobean dining room to frame their pewter, and because allowed to serve as the only decoration of the room; the lines, color and “texture” counted to great advantage. In looking from the frieze of large plaques on a narrow ledge at the top of dull brownish-gray walls to the rows and rows of plates in a big plate-rack over the low Jacobean sideboard, and then at suspended tankards of varying shapes and sizes, this pewter took on the air of a necessary part of the room furnished with sturdy old black oak.

Books on pewter are easily obtainable, but one fact seems not to be generally known, even by collectors of fine pieces of the pewterer's art: that today, in a very few corners of the old world, artist-pewterers still design, mould, and sit at their wheels to trim and polish, exactly in the manner of the 17th and 18th Centuries; except that the wheel may now be turned by electrical power instead of the foot.

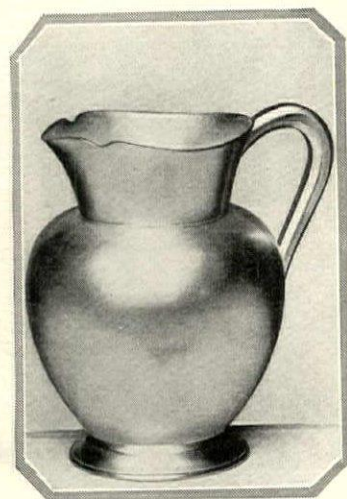
It was the writer's good fortune to meet many times in his shop and home one of these few remaining artists,



Few master-workers in pewter are left today. This little foundry of C. Moriggi in Vevey, Switzerland, still continues and represents the fourth generation to carry on the classic traditions of the art



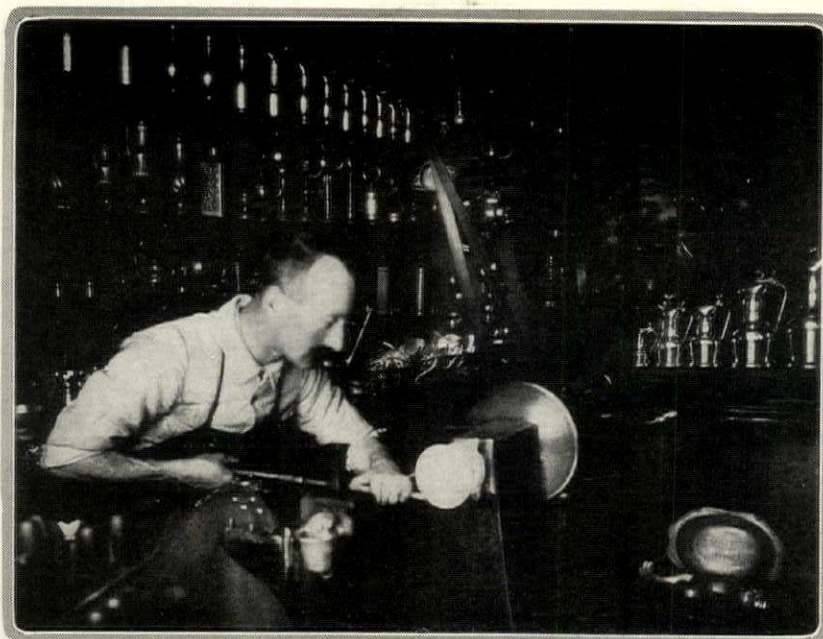
Even the tobacco box was executed in pewter, as witness this 18th Century English example



A water pitcher of Britannia ware, which is modern pewter. Courtesy of Reed & Barton



This antique cold water urn is set on a red marble base. From the collection of M. Kunckler of Geneva



M. Moriggi at his wheel. Behind him are shelves lined with examples of his work in pewter. Those on the right are "measures"



A tea urn of pewter. Made in England about 1825 and bearing the mark of James Dixon & Son

the only one of which Switzerland can boast, Monsieur Charles Moriggi of Vevey, Lake Geneva.

The present Moriggi (his family originated in the Italian part of Switzerland) is the fourth generation to carry on the classic traditions of his art. He adds his "mark" to those of his forebears on each piece he makes and, as is still required by the government, adds also the hall mark to indicate the quality of the pewter. On Swiss pewter a large *F* indicates fine and a large *C* common quality.

The continental specimens we show are of special interest because many were chosen with the enthusiastic aid of M. Moriggi. Most were at one time in the Moriggi collection, but some have since been sold to other collectors. Moriggi is one of the leading experts in old pewter, and constantly called upon to give an opinion for museums and private collectors. His confrères insist he has that extra sense—perhaps it is "inherited knowledge"—belonging to some with a special flair for certain lines of art and not to be achieved by mere study or traffic in the art.

The master pewterer has no assistants, his ancestors had none, except as they trained their own sons to succeed them. The next Moriggi is a school boy of ten. Will he be an artist at the wheel in this age of vanishing hand-work and standards for production? One wonders!

While naturally Moriggi's chief interest is in the pewter of Switzerland, he does not hesitate to give credit to Germany and Flanders for having developed his art long before Switzerland. *Etain*, he said, "was with the Swiss an aristocratic possession until the 16th Century. It has with us, as with the people of other

(Left) An antique pewter sugar sifter covered with gold plate. From the collection of L. O. Martel, Geneva, Switzerland

countries, served the prosperous bourgeoisie in the place of silver for generations; silver, then hand-made, was the property of kings and the nobility."

He called our attention to the simplicity of the Swiss pewter saying "It has always been simple with us, like the life of our people".

It is true that the ancient Greeks and Romans used a kind of pewter, an alloy of tin with brass. Pewter such as we are familiar with came into general use for household purposes in the Middle Ages, and during the 14th and 15th Centuries France led the pewter world. It was the famous Paris Guild of Pewterers that set the standards and laid down the laws for the Guilds of England, beginning with that of London, then York and Edinburgh. France produced the giant artist-pewterer of all pewter periods—François Briot (16th Century). He was employed as "die sinker" and stone-cutter by a silversmith, and his moulds were marvels of perfection.

All the guilds had high standards of quality and workmanship and enforced them with specially appointed wardens who inspected the pewter output of the Guild before it could be offered for sale. In the London Pewterer's Guild no more than 20% of lead was allowed to be used. English pewter ranked very high for quality, perhaps first. The rose stamped on it once indicated the London Guild, but later came to mean "made in England."

In different countries, to give pewter the desired consistency or effect, the pure tin was alloyed with copper or bronze, bismuth, iron, antimony, and occasionally silver. In oriental
(Continued on page 78)



(Above) A pair of pewter urns of early 19th Century English make



(Left) A coffee set in Britannia ware. From Reed & Barton



Modern pewter is generally machine-made and is known as Britannia ware. It is largely tin with a small percentage of antimony and copper. These pieces from a dinner set are modern reproductions of old designs. From Reed & Barton



Gilles

In creating this design the architect depended upon the beauty of the materials, rather than ornament, for his effects. The walls are of a local sandstone in tones of grays, buffs and blue. Vines will eventually mellow these colors. The roof is of slate in a variety of greens, mauves and purples. Such woodwork as appears—the clapboard

gable ends and trim—is painted white. The chimneys have plain stone caps. The house stands on the top of the hill and commands a view across its broad lawns down the Hackensack Valley on one side and on the other to the densely wooded slopes of the Palisades, stretching north and south for twenty miles



THE HOME OF MALCOLM S. MACKAY TENAFLY, NEW JERSEY

As the owner's hobby is ranching in Montana he has decorated his study in the style of a ranch log cabin. The walls are of split logs with wide chinks. Rough stone, brick and logs make the fireplace. The Montana atmosphere is further established by ranching scenes, Indian rugs and heads of game, and blue doors



The long, low lines of the house give it intimate contact with its site. In the large middle unit are the main rooms. An enclosed loggia opens on the rear terrace—a turf terrace with stepping stones. One wing houses the service and the other is a glassed-in porch. The

ranch cabin room is in the extension on this side. The gardens are being developed along the house terrace and extending down on each side so that they form an entrance to the lawns and a gradual approach to the house. The trees, which are elms, were all transplanted

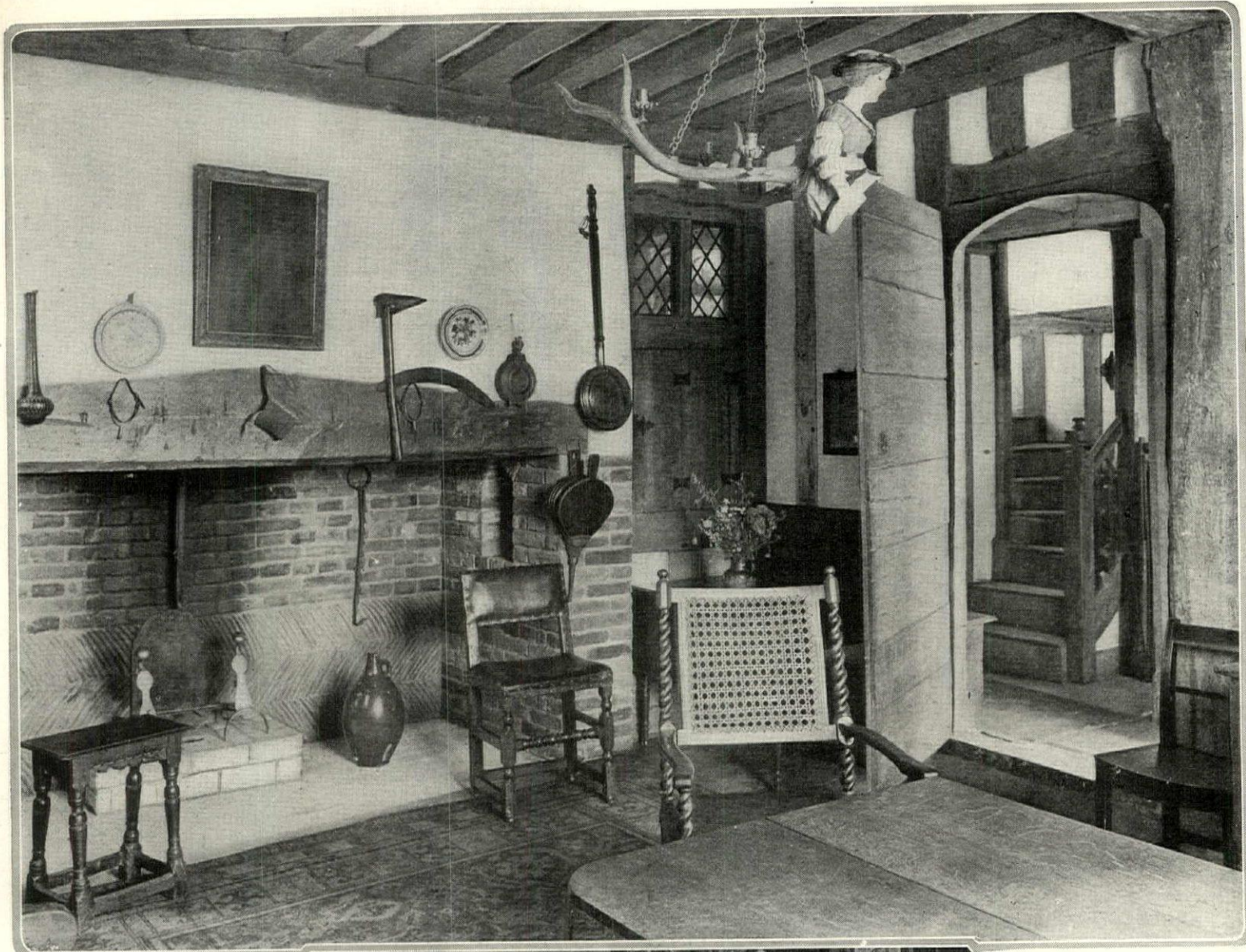
A DUTCH COLONIAL DESIGN

By Frank J. Forster

Architect.

In the dining room a Chinese paper is used in tones of yellow and green. The woodwork is glazed green to harmonize with it. A deep taupe rug and a teakwood floor give foundation to the room. The furniture is Sheraton in mahogany, curtains are of green taffeta and the fixtures silver. Decorations by Julia F. Siedler





English cottage rooms have a distinct atmosphere of comfort and of having been lived in by people who chose a simple life. In many instances the beams are exposed both on the ceiling and on the walls. The furniture has the charming crudity of old crafts work



Often there is no separate dining room in English cottages, the one large living room serving both purposes. This end of the cottage rooms has its Welsh dresser for china, its linen cupboard and grandfather's clock. Windsor chairs, peculiarly suitable for cottages, are used



Since old English cottages rarely have heating plants, the occupants are obliged to depend upon open fires. Consequently the fireplace and its surrounding ingle nook occupy an important place in the room. Here it has a wide brick hearth raised above the level of the floor

The
INTERIOR
of
ENGLISH
COTTAGES

THE BAROMETER IN THE HOUSE

*Not Only Does the Barometer Help One to Predict the Weather, but
It Can Also Serve as a Real Factor in Decoration*

B. FRANCIS DASHIELL

THE barometer as an aid in the predicting of weather conditions is unexcelled, and with its aid the prediction of forthcoming weather can be made with reasonable accuracy. Weather predicting may seem to be a complicated task, and so it is if one follows the intricate methods of the Weather Bureau. But for all practical purposes, rough predictions can be made on the basis of a little understanding and some serious study of the barometer, the sky and the winds.

The first barometer was devised by an Italian scientist in Italy in 1643. It has taken the name Torricellian Tube after the discoverer of the hydrostatic principle, the Italian Torricelli. It is a long column of mercury in a glass tube sustained and exactly balanced by the weight of the air. He demonstrated that this atmospheric pressure varies from day to day according to local weather changes. At sea level the air pressure is 14.7 pounds to the square inch, and as such will just balance a column of mercury 30" high. From this fact is derived the 30" mark which is taken as normal

on the scale of the barometer, either of the mercuric or aneroid type. The height of the mercury, therefore, becomes a measure of the external air pressure, and any changes in the pressure are instantly noted in the barometer.

The aneroid barometer is of the metallic type and is the best type for the average home use. While it is not as sensitive as the mercury tube, it is neater and more convenient, as it can be placed anywhere in the house that a clock would be placed and will look as neat and attractive. Its location will make no dif-

ference, but it should not be exposed to unnecessary heat or closeness.

The barometer indicates the coming weather because it registers the pressure of the air. When the pressure is low or falling the scale reads under the 30" mark, and when it is rising or high the scale will read over the mark. These changes of the reading are termed the "highs" and "lows" of the atmospheric pressure and can be seen printed on any weather map in concentric contours called isobars.

Generally speaking, a low pressure area spread out over a certain section of the country is indicative of a storm, as storms are disturbances with a center of low pressure in the atmosphere. According to the season of the year a falling barometer indicates a storm with rain or snow within a short time. Its approaching speed is given by the barometer.

The rapidity of the fall or rise of the barometer indicates several things. If it falls rapidly, the storm center is close by and will soon pass the point of observation with high winds or gales. This sudden drop in the

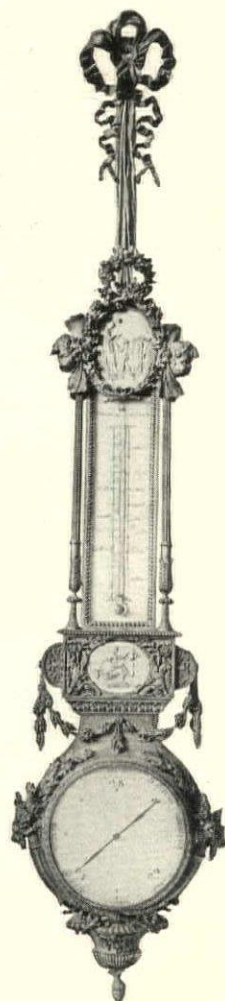
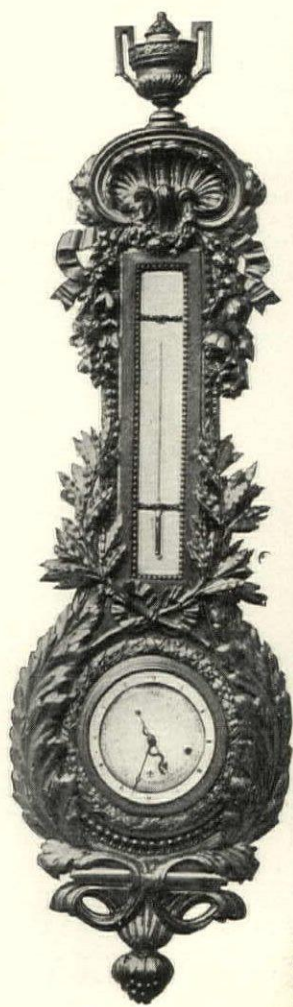
(Continued on page 78)



An old French barometer that serves an important purpose in a furniture grouping, besides indicating what the weather will be hours, or even days, in advance. Courtesy of Mrs. Emott Buel

From the period of Louis XV comes this mercury barometer in carved and gilded wood. It is from the collection of the South Kensington Museum. Courtesy of B. Altman & Co.

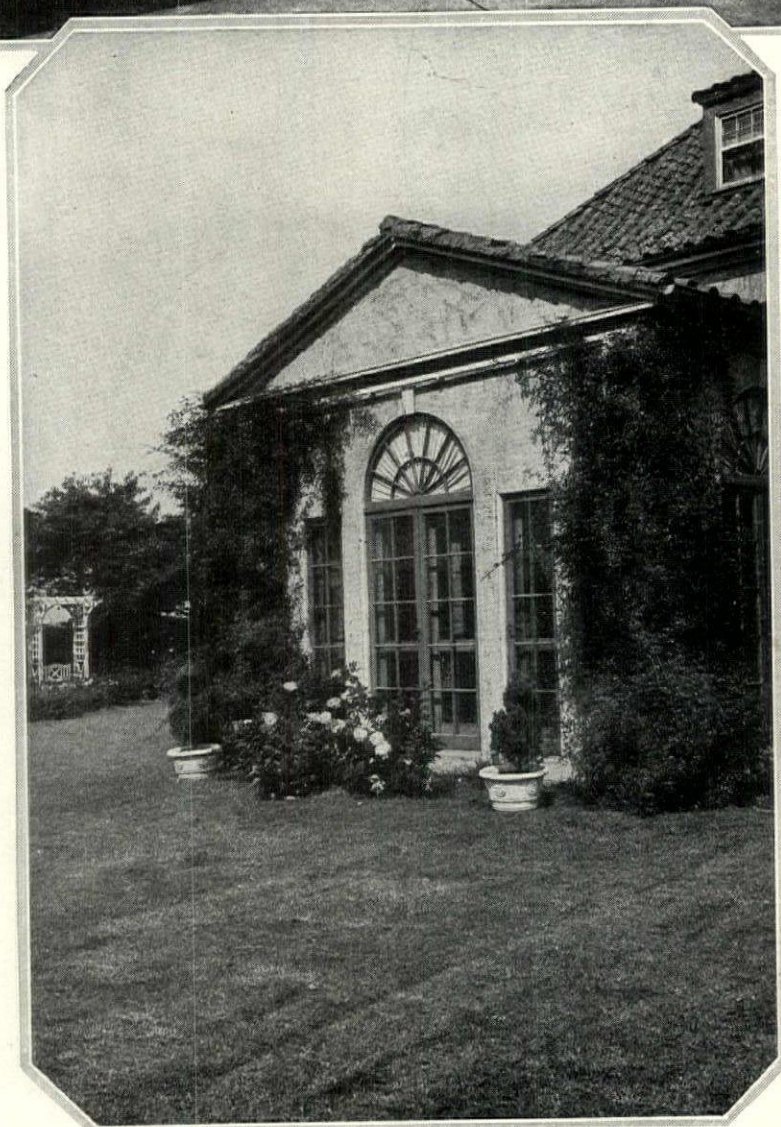
In the form of a clock pendulum, this Louis XVI barometer is richly ornamented. It is of chased and gilded brass. From a collection in the Louvre. Courtesy of B. Altman & Co.





Gillies

The residence of H. W. Harding, Forest Hills, L. I., is reminiscent of an Italian farmhouse. The roof is of old Italian tiles, varying in color from browns to red. It is heavily pointed up in cement in the European manner, which gives a rough texture. Walls are of a rather strongly troweled stucco of a faded yellow tone. The shutters are painted bluish green

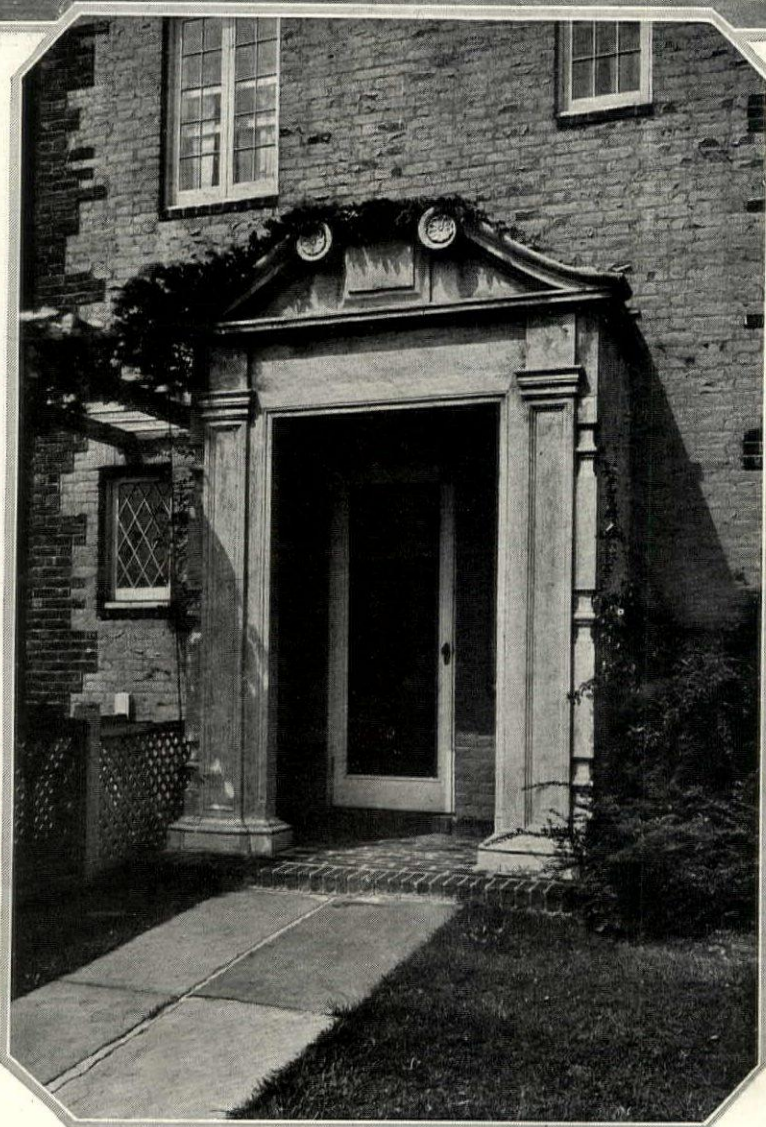


A living porch extends from one side of the house, identical in treatment, with the same rough plastered yellow walls and red Italian tile roof. The window trim is painted a clear cerulean blue. This use of color on the outside of the house is very desirable. We need more of it in our American houses. Planting always finds it an effective foil and background

TWO SUBURBAN
HOUSES BY
W. LAURENCE
BOTTOMLEY,
Architect



Elements in the home of J. A. Kientle, Forest Hills, L. I., were drawn from smaller English manor houses. Brick walls are painted a warm gray with the corners laid up in natural colored brick projecting slightly from the main face of the wall. The roof is red tile, surmounted by chimney tops and a dove-cote placed at the intersection of the wings



While the doorway is classic in appearance, it is not entirely classic in its details, as can be seen in the molded corners behind the pilasters and the flattened lines of the consoles above. It harmonizes well with its simple environment, however. Plain casement windows set in deeply and a bay window with a bright blue roof are other features of this façade

VARIATIONS OF ITALIAN AND ENGLISH ARCH- ITECTURAL THEMES

IF YOU ARE GOING TO BUILD

The Problem of Localities and Sites Must Be Studied and After That Cellar Walls and Foundations

MARY FANTON ROBERTS

IF you have to buy property on which you are going to build your home, there are many things to think into before closing the deal,—the location, the view, the place where you can swim or sail or paddle, a guarantee of some sunlight and yet trees for landscape gardening, and a location that will be not too difficult to drain. The quick buying of a building site in an unknown locality is like love at first sight, "interesting but lacking in assurance". We take time to select a car, even a new book, why should we be swept away by a bright-voiced orator into a land lacking milk and honey, also plumbing and electricity?

When you seem to have solved every problem and are ready to sign the deed, you will hear some say, "What about your roads? Is there a school nearby? Are you near the railroad station? Where will you market?" And then you investigate all these dreary questions and return home light-hearted with their solution, only to discover that you have not found out if there is a sewerage connection close to your lot, if the water and light from the adjacent town reach your property and if you can easily get telephone communication. Cheap property becomes very expensive indeed if you have to pipe your own road for light and water and wire for a telephone and light.

And do you want to be near a large city or in the suburbs of a village? You may not go to church, but all your maids will want to. And unless the children of the family are to be sent away to school you cannot afford to build your home without adjacent educational opportunities.

Tracing Titles

And even these are not all your preliminary problems. Perhaps the most exciting thing about buying real estate is tracing the title of the property. You are never safe until you have gone back of the third and fourth generation. The vagaries of the average real estate title can carry you out over the country far and wide, and you will know more of the local history of the town and the life of neighboring families than you ever dreamed of as a mere dweller in rented spaces. It is a safe proposition not to stop tracing a title until every path traveled by the original settler has been

gone over. And if the property is a part of an old estate you will not only go through many records but you will face strange groups of suspicious elderly ladies and you will meet in the offices of stern, irritable, elderly lawyers. But in the main you will find that all the old ladies are in Europe and the old lawyers on a vacation.

In time the title deed will be established. You must, however, be very patient and sometimes young.

You will be very fortunate indeed if you have money to buy your lot and start building without entering into the complications of borrowing from banks and building loan associations. For the object of most associations seems to be to make it impossible to build within an average lifetime. Yet all these bridges may be, and are, crossed daily.

Having purchased your site (and sometimes it is really the easiest thing in the world) you breathe more freely and turn your attention to the study of cellars and foundations. The foundation of a home is really the burden bearer. It is hidden away obscurely, obvious beauty is denied it, and sometimes the very force of its usefulness is unappreciated. And yet it bears the whole structure of your home on its shoulders, and the well-springs of most of our home comfort are hidden in its cool

and, nowadays, sweet and sanitary depths.

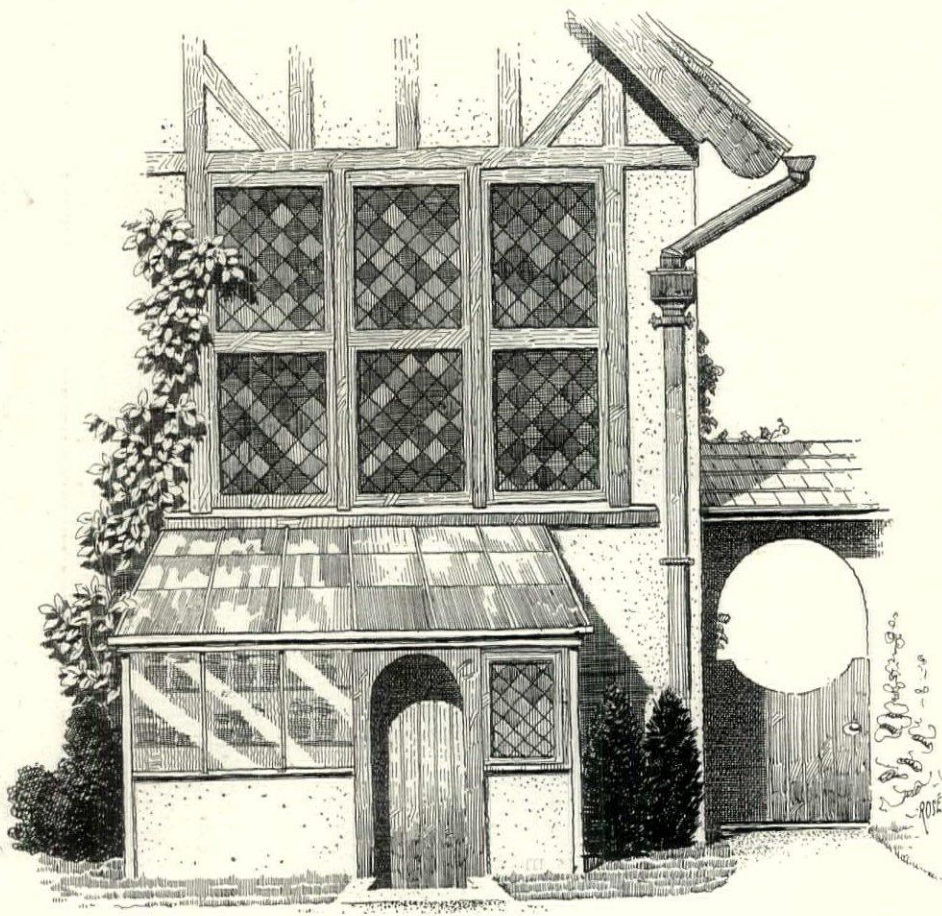
Of course in the ultra-modern home, the cellar, like the kitchen, receives its share of consideration and praise. It is made white and dry. Its windows must open to daylight and, if possible, sun. Its stairways must have head room. Its floor must be damp proof and sanitary. In other words, it has become a neat, practical working room for the whole house instead of an inaccessible recess full of dank odors and shadowy pitfalls.

Modern Cellars

At almost any time an ode to your roof tree could easily be composed, or a sonnet to your high and safeguarding walls; but a cellar is not supposed to inspire any emotion but faint hope, and that has nothing to do with architecture. Yet the safety, health and enjoyment of most of your home depends more upon the cellar and its foundation than upon any other architectural detail.

So "if you are going to build" you cannot think too long and intelligently about the "lower basement", as the cellar today is called. If you want to seem surprisingly wise to your builder never ask him to economize on the cellar, or for that matter on the roof or the building material or the plumbing. There are possible only a few right economies in good building—fundamental ones like the size of your house, the number of rooms, the grouping of your plumbing, the selection of the wood trim, for many of the most durable and beautiful woods are the least expensive. But the actual structure cannot be too good, from the bottom of the wall "footing" to the highest peak of your chimney. No man wants the burden of building a home unless it is going to be beautiful, durable, and a really good real estate proposition. The very rich and very poor are the people most apt to sell their homes; the former because they have spent too much money, the latter because they cannot spend enough. In either case, a well-built house is its own financial reward. Think of your house building as a romance, but also consider it as a real estate investment.

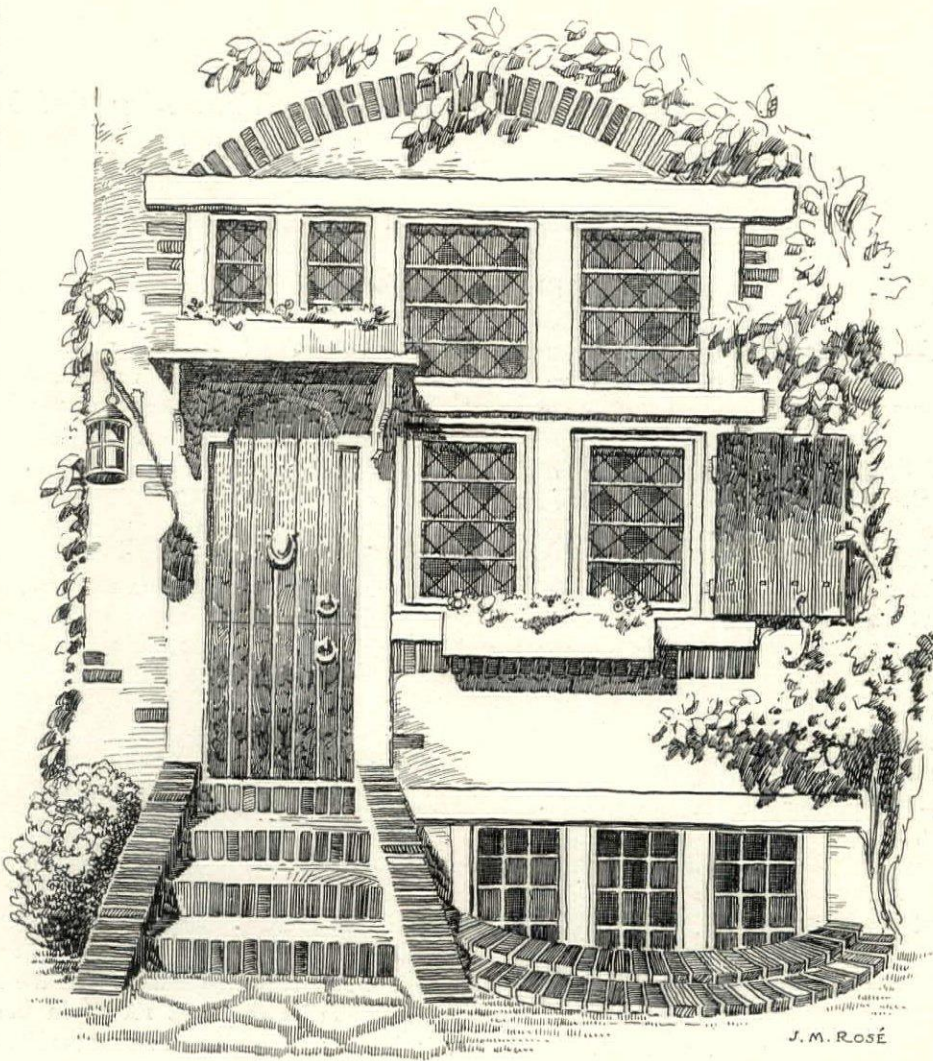
Unless you can afford a superintending architect do not start a home without



Rarely is the cellar door a thing of beauty. Yet it can be made both interesting and useful if the cellar areaway is developed into a little greenhouse below the level of the living room windows. This is especially practical when the location faces south. Heat can be piped in from the cellar

guaranteeing yourself that you will oversee the process of construction. It is comparatively easy to gain information about the walls and the roof and to oversee something of their development, but that is not enough. You will require, in addition, a knowledge of the soil, drainage, how to make your cellar safe for occupancy and how to build the foundation; for the heat and burden of summer will come down upon these walls as well as the storm and stress of winter. The best building materials and the most picturesque roofing, and the richest color scheme and the best selected house fittings will not avail against tottering walls and a leaky, damp cellar. Thus the beginning of building is a formidable matter, unless the architect or yourself is on the job.

Of course a good architect at a fair percentage of the cost can take over all your burdens. So can a good contractor. The latter, however, sometimes adds to them. But somebody has got to "bring up" the house. In the old days when there were no unions and no graft in building materials a house could more or less grow up wild because a workman was not "called down" for thinking well of himself and his job. But today, when money is the lode star of most enterprises, when men do the least for the most, and per-



In a great many houses the top of the cellar window is on a level with the surface of the ground and requires a bricked-in well or areaway. By raising these windows the cellar will have more light. This design, taken from an 18th Century work on architecture, suggests a treatment that might be applied to cellar laundry windows

seem ever to have been actually in the process of construction. It is as though they had crawled quietly to some shady spot which suited them and spread over the ground with a sense of pleasure and permanence.

The higher the exposed foundation of a house, the more difficult it is for Nature to gather it down into her arms, and yet this contact can be managed if you will decide to have a deep excavation, and if you will plan the planting about your house so that it can be made the moment the house is finished. I know house lovers who had their vines and shrubs ready to transplant about their walls as the last workmen strode heavily away from the wreckage about the grounds. Consider well the knitting together of house and earth if you wish your home to look picturesque from the beginning. An illustration on this page gives an excellent idea for bringing together house and garden by effective planting.

The first thing to think about before starting a cellar is drainage; and here architects and builders disagree very considerably. One man will say "Do not use a drain pipe unless it is absolutely necessary, and then it may be dangerous". Another will say "Now, while it is possible to waterproof a cel-

(Continued on page 70)



To prevent rain water from seeping down to the foundations, the Italians lay a narrow paving against the wall. This treatment might well be applied to some American houses

sonal pride does not often enter into day labor, you cannot hope for the creation of your home without putting into it some thinking and energy of your own.

Every good architect tries, so far as it is possible and wise, to hide the presence of the foundation walls and cellar. The effect of a house about to hurry away on stilts, so common a few years ago in our transient, ready-made villages, is regarded today with horror. We want our home now to belong to the landscape, to sink deep down into the earth. One reason why we so often smile at Charlie Chaplin is, I think, because he wears a little hat too high on his head; and a house with foundation walls built too high above the earth has much the same humorous aspect. Friendly association between house and ground is most perfectly achieved, I think, in the old peasant houses of Bavaria, that have the effect, of relaxing upon the earth for rest and peace. These houses do not



The purpose of foundation planting is to give the house the appearance of growing naturally from its site. In this residence, by W. G. Massarene, architect, evergreens are used

GARDENS of SPAIN and PORTUGAL

Where Are Lessons of Freshness and Informal Charm Which May Well Be
Studied by Garden Designers in America

THOMAS WALSH

"LORD, I ask a garden in a quiet place
Where there may be a brook with a good flow,
An humble little house covered with bell-flowers—"

—thus sings the poet of Honduras, Guillén Zelaya, in echo with every heart in which there is a drop of southern blood, of Spanish or Portuguese origin, of Moorish or Oriental descent. For it is in the gardens of Spain and Portugal that the ancient East left its most definite touch and, in tracing the history of gardens, our steps go straight back to the slopes of Damascus and the Persian Valley of Cashmere among the Himalayas.

The Spanish Moor, who has been so industriously praised by tourists largely because he was not Spanish, and because they did not know how much he borrowed from the civilizations he had overcome with arms, has, in his gardens at least, one indisputable claim. His house was the first place where the garden entered, so that it might be said to be half house, half garden. The streams and fountains ran in and out of their apartments, down through patios and courtyards where gorgeous lines of flowers redoubled their splendors in the reflection of tanks and pools, mirroring beauty to the sky and shedding coolness and perfume on the air. The Moors had learnt from the Persians that a garden must always have fruit trees and running water; the trees denoting the fact and spirit of fertility and the running water to signify the fugitive nature of all life.

P ERHAPS the least altered of these old Moorish house-gardens are those of the Alhambra and Generalife. They clearly display their intimate character, the exclusive nature of their masters, in the many small courts and cypress plots, such as the Patio of Lindaraja and the Plaza of the Generalife.

The Moor understood thoroughly the impressiveness of a great courtyard and an official apartment, but, as with the modern Spaniard and Portuguese, he held a personal preference for the ease and indecorum of private gardens where he actually made his home. This appears in the informal arrangements of his gardeners' craft, where the flowers were ranged in unordered profusion and the water glistened and murmured, never scattered as in the Renaissance fountains, but remained simply restful and soothing. The modern visitor along the garden terraces of the Alhambra with its rose-bowered bastions and ramparts, once ornamented with the rare vases and rare flowers brought from North and South by Carlos V.'s gardeners, may fancy that he is seeing a Moorish scene, but as a matter of fact it is Northern Europe that has given him these exquisite vistas and perfumed resting places.

When he reaches Sevilla and enters the old palace of the Alcazar, he finds the work of

the Moor overlaid in the apartments with the designs of the Renaissance restorer; he discovers that the gardeners of Pedro the Cruel and Carlos V. have wrought extravagant splendors, the formalities of Renaissance gardening predominating over the unaffected Moorish motives, almost in the fashion of Italy and France. For here amid the *quincunxes* of the North, the trimmed boxwood, restrained and yet elaborate, the mazes and surprise fountains derived from Italy, he notes the abundance of water in pools and runnels, the colored *azulejos* or tiles in the channels and basins, the oriental kiosks, the memorial cypresses and palm trees rising over the tangled bowers of roses.

M IGUEL UNAMUNO in his *Paisajes* observes that the sentiment of nature, comparatively of modern development elsewhere, is in Spain still more recent; because, shut up within cities and walls, her people came, perforce, to regard the country as a place of labor and exposure to enemies, and for eight centuries of conflict had found little leisure to regard nature with eyes of peace and calmness. Therefore, it is only in the ardors of old Spanish literature and in the background of her art, that we can catch any sense of primitive landscape until the days of Fray Luis de León (1528-1591). It was the great Socrates who said that "country places and trees could teach him nothing"; but Fray Luis at Salamanca, feeling the touch of the divine in nature, held that "It may be that in the cities one learns to speak better: but delicacy of feeling belongs to the country and the silent places."

Throughout Spain and Portugal in the 15th and 16th Centuries the task of preserving whatever had survived of the Latin-Iberian and Arab traditions of irrigation, fertilizing and husbandry in general was left to the monasteries. From more primitive times, crops and livestock had been the special care of hermits, and many of the animals of pagan civilization that had reverted to wildness were re-domesticated through the patience and training of these hidden benefactors of society. We know that in the far Island of Iona Saint Columcille in the 6th Century had tended the bitter apple-trees until they became sweet and had shown how barley sowed in June might be ripe in August. In war-racked Spain of the Reconquest there were no other organizations to undertake such works except the religious orders. *Cruce et aratro* they advanced across the wilderness, constructing roads and bridges for their missionaries. To guide their earliest efforts in husbandry and gardening they had the writings of Cato and Varro as developed in the 1st Century by Columella (*Scriptores rei rusticae*. Schneider, 1794) and in the 3rd Century by the Moor, Ibn-al-Awam of Seville (*Kitab al felalah*—Book of Agriculture.

Translated by J. V. Clement-Walker, Paris, 1864). They were thus the connecting link between pre-Renaissance Europe and the gardens of the Persians and Levantines, who had preserved some relics of the vanished civilization of Byzantium.

E ACH monastic house possessed its own processes of husbandry, and not only were they depositaries of the past, but we find that they were pioneers of future centuries. J. K. Huysman in his curious work *La Cathedrale* devotes some pages to the story of their herbaries; and in the accounts of the explorers and missionaries we learn of their new activities. Great abbeys like Guadalupe, Poblet and Las Huelgas found their *boticas* or herb-gardens swollen enormously by the medicinal plants that were brought home by returning missionaries and discoverers, specimen growths of the Carribean seas, of Mexico, Peru and the fertile expanses of Brazil, new products to be tested and adapted to new soils and climates. To the alfalfa, which had found its last refuge in the Spanish monasteries, was now added the little root from which was developed the modern potato. Through Lisbon in 1547 first came the acid fruit from China that was rapidly trained into sweet orange of today. The Guinea fowl, whose flesh had been the food of Roman Cæsars, was again discovered on the Cape of Good Hope and brought back to delight a hungry Europe. Out of China or India, to the added joy of the poultry-lover, had recently come the Black Zamorana. Garden, barnyard and orchard were conterminous. The tuberose was carried from Spain into France by a Franciscan friar, and Carlos V., on his way from Flanders to be crowned, brought to the Spanish gardens the carnations for which they became famous. The iris seems to be indigenous to Europe, yet we know that the white iris was brought into Spain by the Moors and planted on the graves to mark the burial place of the heroes of the Faithful.

Today in the sunshine of Sevillian mornings one can find in the flower-booths carnations from the plains of Valencia of almost unbelievable beauty, and there is also the little dark rose, the *terciopela*, about which one can but thrill in silence.

A great lover of gardens, the Venetian aristocrat Andrea Navagero, came early in the 16th Century on an embassy to Carlos V. He had reluctantly left behind his lovely garden on the island of Murano, which was described by Christopher Longueil in 1520 as "a very pleasant sight, since all the trees in the orchard and plantation are laid out in the form of a *quincunx*,"—the lozenge form which consisted in setting trees in a square with a fifth in the center and repeating this device again and again. The learned Bembo in a letter rejoices

(Continued on page 72)

A LITTLE PORTFOLIO OF GOOD INTERIORS

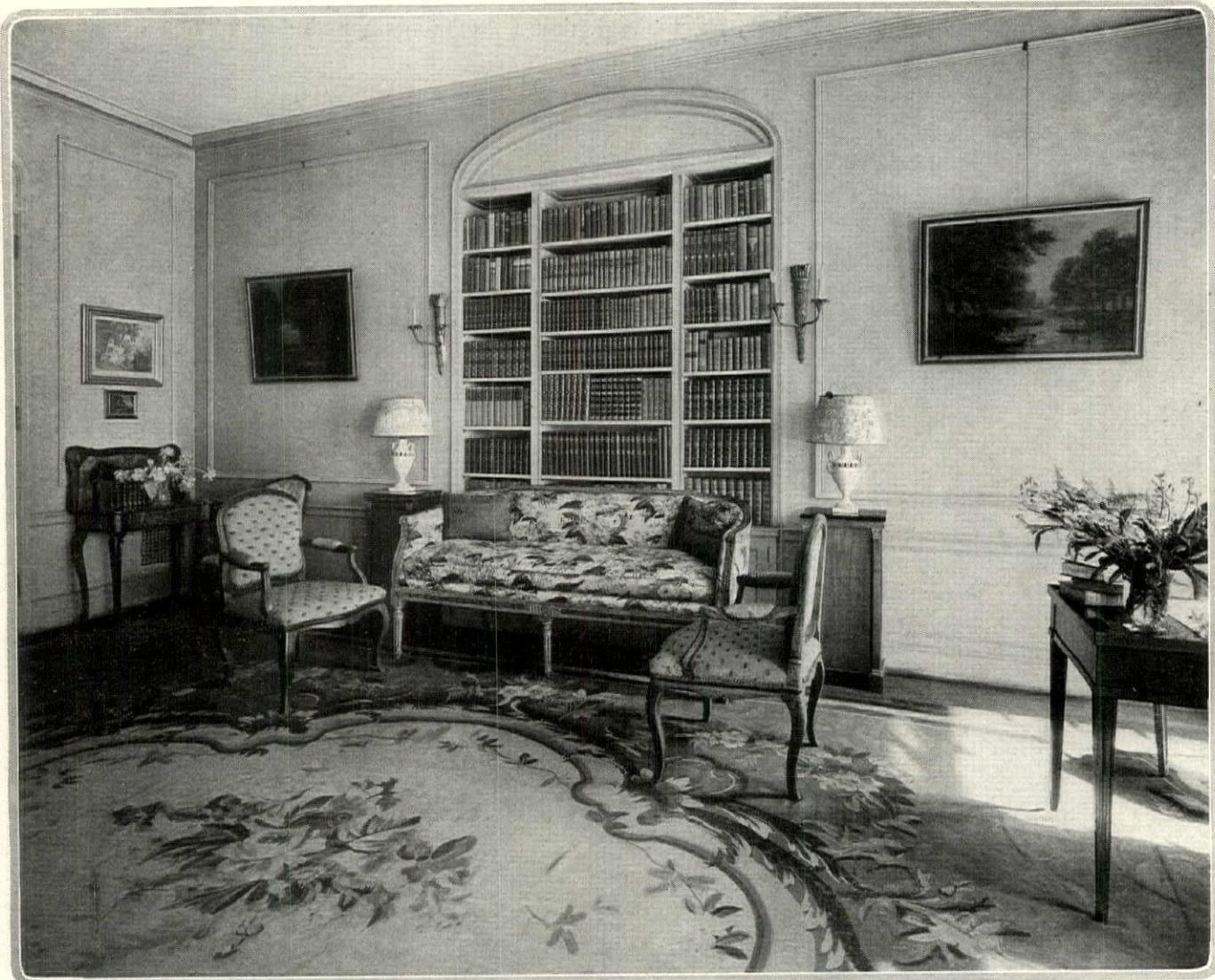


Harting

In the home of George H. Doran at Ossining, N. Y., the first floor is simplified by using one large room for living and dining purposes. The woodwork paneling is walnut, above which is rough plaster with the old, hand-adzed ceiling beams exposed



Opposite to the living end is the dining table with its built-in Welsh dresser and comfortable Windsor chairs. One little table of Chinese lacquer bears a turquoise blue lamp. The chintz is in rose, taupe and blue. The Arden Studios, decorators

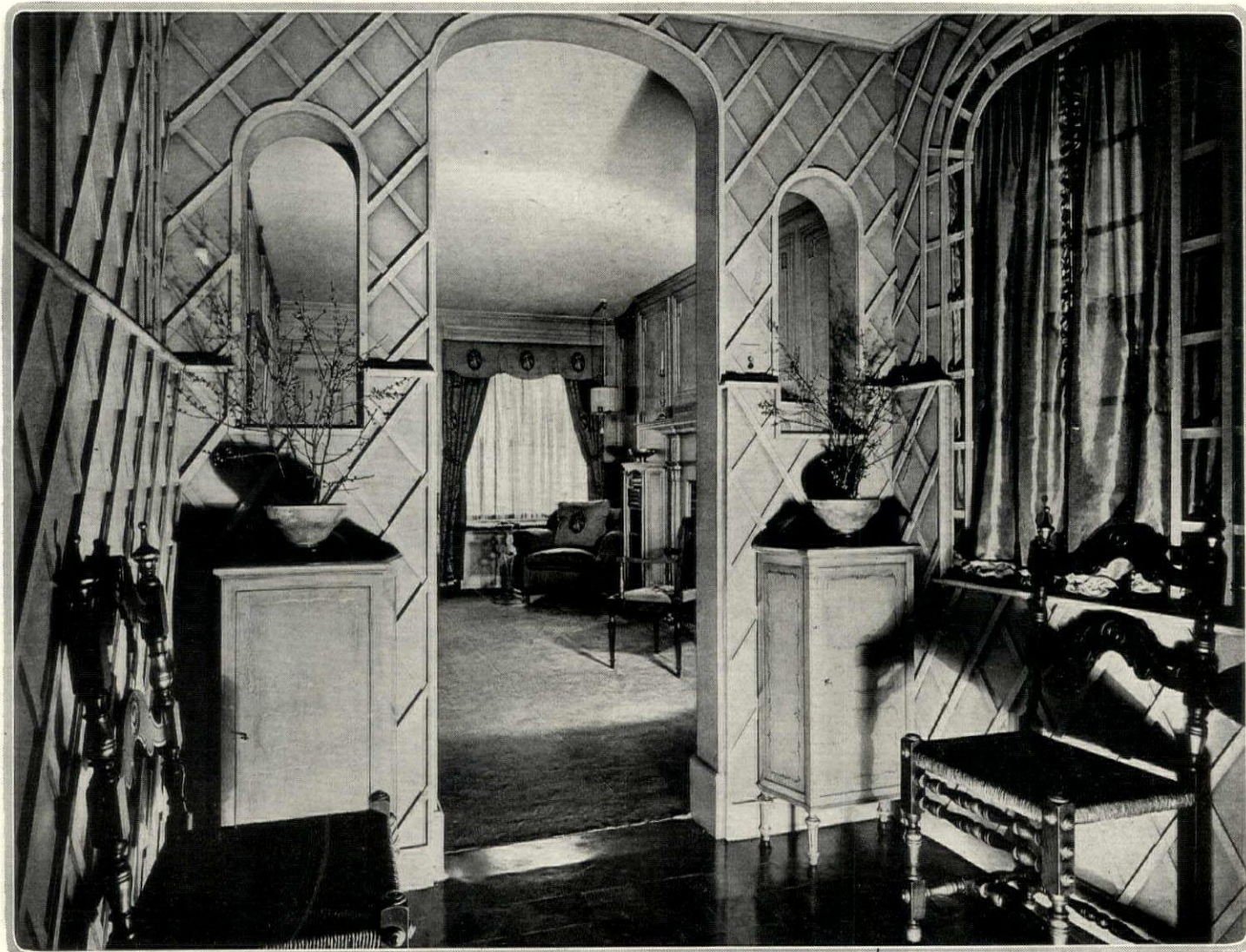
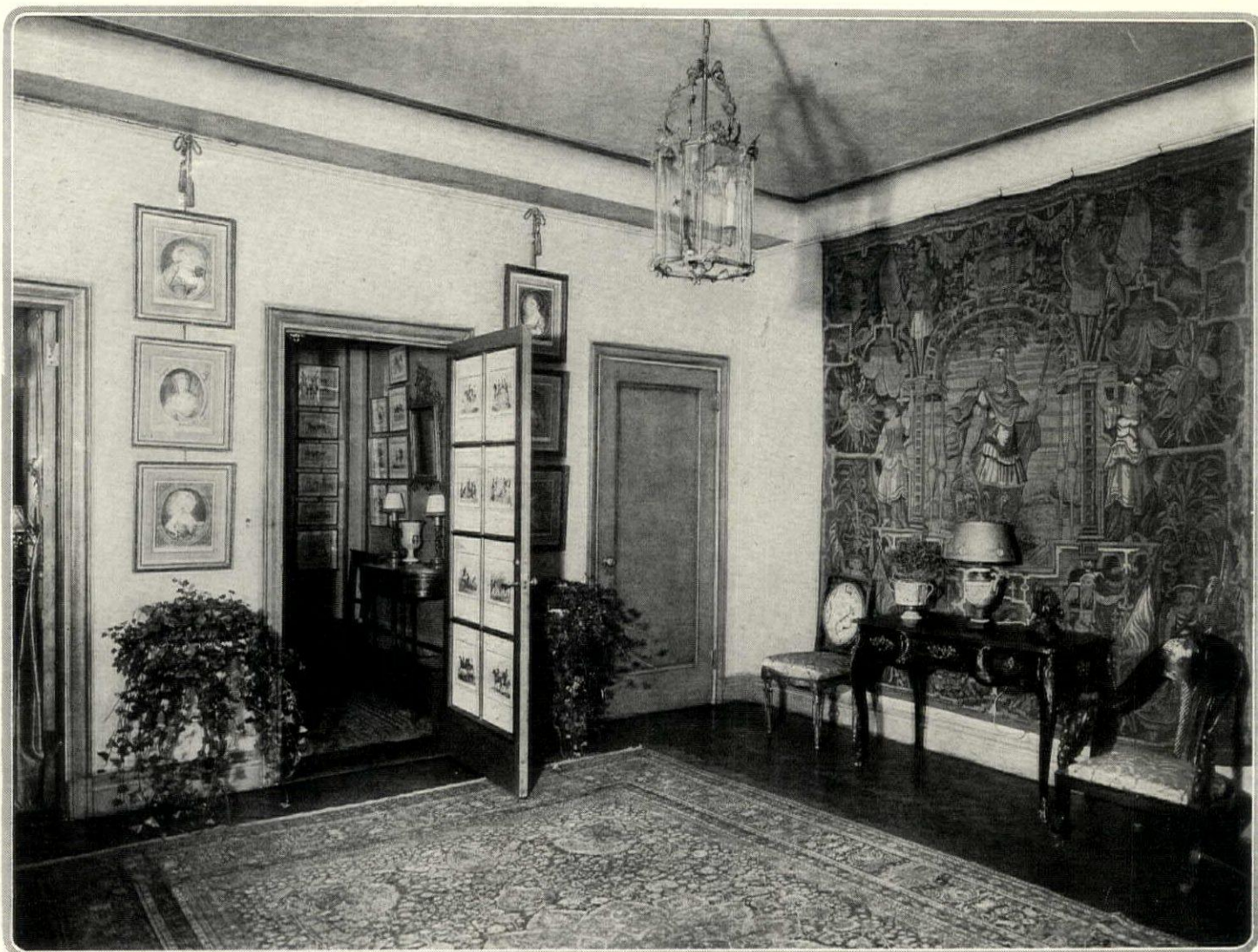


The spirit of the 18th Century has been revived in this drawing-room of a New York apartment. Mulberry and soft green—colors taken from the Aubusson rug—form the color scheme. Mrs. Emott Buel, decorator



In the same New York apartment the dining-room is decorated in a yellow and green scheme—green walls and furniture covers, with touches of yellow here and there. The furniture is mainly walnut and gold

An interesting use of old sporting prints is found in this paneling of the door of a trophy room. This affords a marked transition between the more formal room and that beyond



A bathroom converted into an inside conservatory serves as a passage between two New York apartments. Walls and lattice are painted soft Italian green. J. C. Demarest & Co. decorators



A French 18th Century over-door panel painted in camaïeu, to represent sculpture. It is a portrait of Henri Quatre in an oval

DECORATIONS IN CAMAÏEU AND GRISAILLE

Two Ancient Methods of Wall Enrichment Which Promise to Find a Place In The Modern House

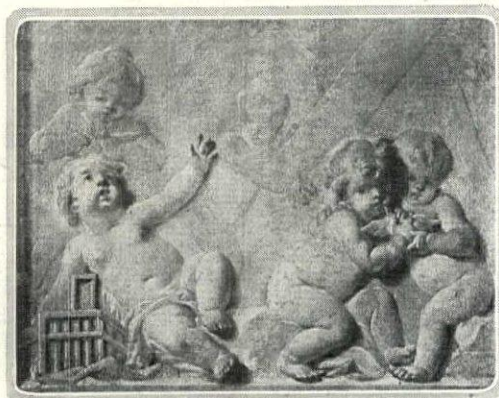
GARDNER TEALL

THOSE old monochrome Colonial wall papers that we have always felt belonged so essentially to the early Colonial days are really nothing more or less than an adaptation of the camaïeu and grisaille decorations so fashionable in France in the showy days of Louis XVI. Of course, the original camaïeu and grisaille were paintings actually done on the wall surface; nevertheless, it was through this form of wall finish that our gray-tone and brown-tone wall papers came into vogue.

These papers that you see even now on the walls of old houses in New England are much nearer in form to the decoration known as grisaille than to the delicate and more subtle work of camaïeu; because, although these two mediums are very closely identified in most people's minds, there is a little difference in these two methods of elaborate wall ornamentation. It is interesting to note the impress of the 18th Century camaïeu and grisaille on not only the wall paper but the decorated fabrics. Hangings and coverings with these paintings for models were made at the factory of Oberkampf at Jouey, and there was even a hint of what we think of the essentially Colonial wall papers made by Révillon in the 18th Century in France. It is well worth knowing that today these fascinating papers, in landscapes, hunting scenes and suggestions of Watteau groups, are being interestingly and successfully imitated, so that if you are building a modern Colonial house you can secure the true Colonial wall paper.

The camaïeu form of wall painting has very much the effect of a large cameo, in fact, is the French word for cameo, and in the old Louis XVI rooms had the effect of a huge cameo suspended by ribbons on a wall elaborately painted in vines and wreaths and flowers. Sometimes an over-door panel in a room

of this period would be an elaborate treatment of a gorgeous flower scene and in the center painted a little oval of cameo of cherubs. Always your first impression of camaïeu brings back the Italian art of cameo carving, and so skillfully is the painting done that at a distance you would think these oval decorations were actual great cameos hung in frames on



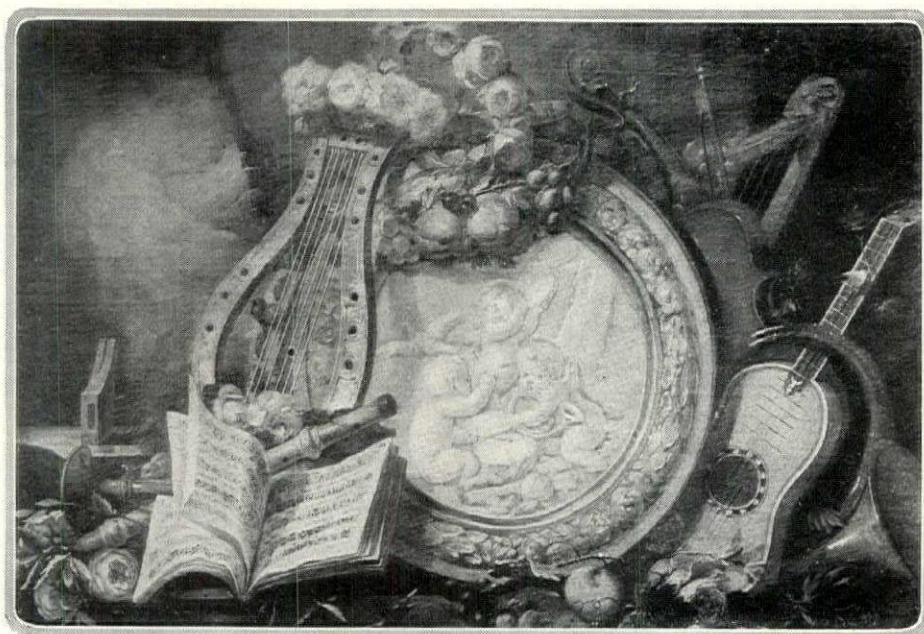
"Cupid and the Birds", a French over-door in camaïeu. From the second half of the 18th Century

the showy walls and splendidly effective.

Grisaille is, on the other hand, not so often combined with color painting, though you do see combinations of grisaille and camaïeu. Much of it is done in the spirit of the Boucher paintings of Louis XVI time. It is always in delicate gray tones, with the closest possible resemblance to sculpture. Of course, in the elaborately decorated rooms at Fontainebleau, as, for instance, the music room of Marie Antoinette, you find combined, and quite harmoniously adjusted, every variety of wall decoration of that period—carved oak panels painted white, elaborate flower decorations in color, grisaille over the door-heads, and camaïeu combined with the brilliant painting.

Where this form of decoration has been imitated in beautiful rooms in America, grisaille almost wholly has been used as the model and seldom combined with any other form of ornament. We simply use interesting designs in gray tones, either purely landscape or architectural, or suggesting sculpture. As a rule these decorations are painted on a prepared surface, either in separated panels or covering the entire wall. The result is immensely effective and elegant. But it has this disadvantage from the American point of view, it does away entirely with the possibility of using any kind of picture on a wall. It is impossible to imagine an etching or a water color or a family portrait resting effectively on a surface painted *en grisaille*.

In some of the finest examples of the old camaïeu decoration, the little figures are painted against a single delicate toned background, blue, green or rose. The effect is delightful, especially where these notes of color are brought out again in the ornamental painting of the wall. There is no doubt that these curiously elegant and delicate forms of wall



A camaïeu was so called because it represented the carving of a cameo. It was often cameo in shape—round or oval, and was set in an ornate form surrounded by decorative painting. This French 18th Century example shows the circular camaïeu. It is an over-door for a music room



Grisaille is painted in one tone. Often a picture is both grisaille and camaïeu, as seen in this 18th Century Dutch square panel

decorations will be subjected to many kinds of adaptation in their use for American walls. Very few people will be satisfied with an entire monochrome wall decoration, however fine the design and interesting the form, and unquestionably in many instances the walls will be brought more closely to furniture and draperies by the introduction of rose or green or blue. Grisaille will probably be more often used in the form of separate panels with intervening flat surfaces than as an entire covering for a wall, as this leaves a variation in the wall surface, gives a more interesting background for furniture, and also gives wall spaces for occasional pictures.

Already the interest in camaïeu and grisaille for music rooms, banquet halls, drawing rooms has reached sufficient proportion in this country to awaken in our minds a desire to know something of its history, because as a matter of fact it did not originate in France, it was used in Holland in the 17th Century and in Brittany in the 15th, and then you go back through different countries and centuries until you reach Greece nearly a thousand years before Christ. It is a fascinating and romantic story that involves something of the art history of many countries.

The ancient Greeks bestowed brilliant polychrome on their sculpture and their architecture, but appear, at least in the earlier periods, to have rejected its color influence in their painting and to have confined this last art to linear beauty, nobility of design, and to have sought both in a definite sobriety of treatment. In the Temple of Apollo at Delphi was exhibited the

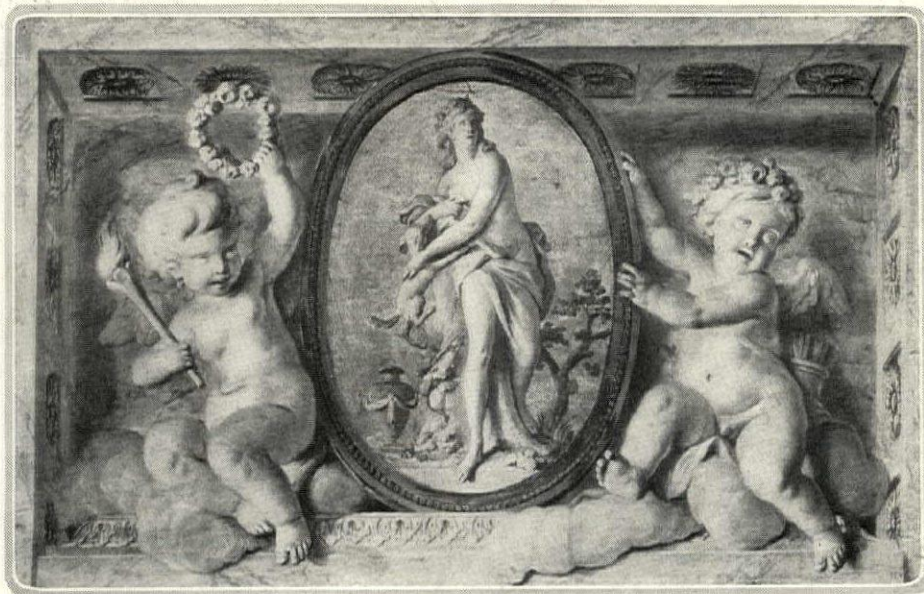
famous painting, "Ilioupersis," by the Greek artist, Polygnotus, who flourished 500-425 B. C. In this picture but four colors were used, white, yellow, red and black. Blue and green were absent from painters' palettes in Polygnotus' day. Then, as Ch. Moreau-Vauthier remarks, "Design was supreme, color remained an accessory; and this manner, flat pale, proud, nervous and passionate, was, it would seem, the characteristic style of antique painting at its finest." But before long the Athenian Apollodorus came to devote himself to the production of works displaying at-



A French 18th Century over-door panel in grisaille, in the one-color and camaïeu form, depicting the "Triumph of Bacchus"



In this French 18th Century oval panel the inner oval is in camaïeu surrounded by cupids in color holding the frame



The cameo form is readily seen in this French 18th Century over-door panel of "Nymph and Putties." The architectural background was not uncommon. This and the other illustrations are by courtesy of the Metropolitan Museum of Art

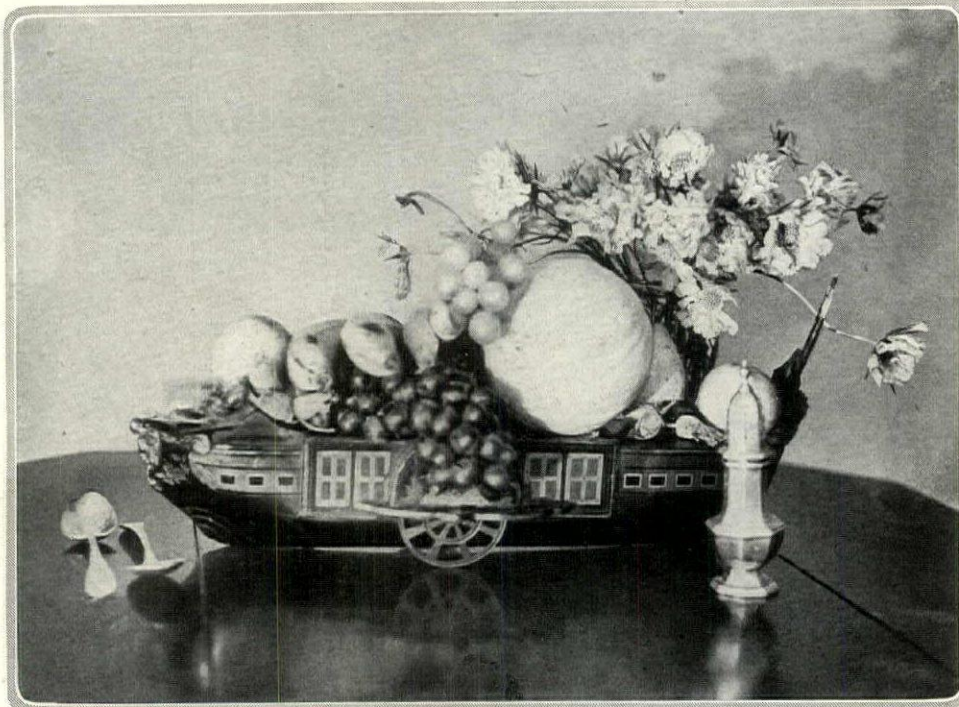
tempts at light and shade, while his famous follower Zeuxis mainly confined himself to monochrome paintings—monochrome, the Greeks called them—that displayed modeling in their design. It is thus we may look upon Zeuxis as the Father, or perhaps more properly as the Grandfather, of the art of painting in camaïeu and grisaille, since ancient writers hint that true relief in painting was not reached before Parrhasius, who thus paved the way for the most celebrated Greek painter of all, Apelles.

As the old Greek artists painted on panels of wood, the Romans of the conquest found their pictures convenient spoil for easily transporting to Italy. "How many things," wrote Cicero, "invisible to us, are seen by painters in shadows and projections!" Was he thinking of some treasured grisaille or panel in camaïeu from the hand of Zeuxis, or Parrhasius, or perhaps of Apelles, fetched to grace a Roman cabinet? Perhaps! The Rome of Cicero's time was already beginning to take on the aspect of a shrine of dilettantism.

Certain it is that the art of painting as practised by the Greeks was not allowed to die out. Roman artists were taught its secrets by their Greek brethren in the craft, and Greek painters found Rome appreciative of their masterpieces. So it was that in 63 A. D., a century after Cicero's death, when a terrific earthquake destroyed the ancient city of Pompeii, well-trained and well-equipped painters were at hand to lend their art to the adornment of the new city which the Romans immediately re-erected on the site. In 1719 Prince Elbeuf had accidentally discovered the site of Herculaneum.

(Continued on page 82)

TABLE AR- RANGEMENTS FOR FRUIT



This vessel of fruit should be placed in the center of the table. It can be wheeled about from place to place



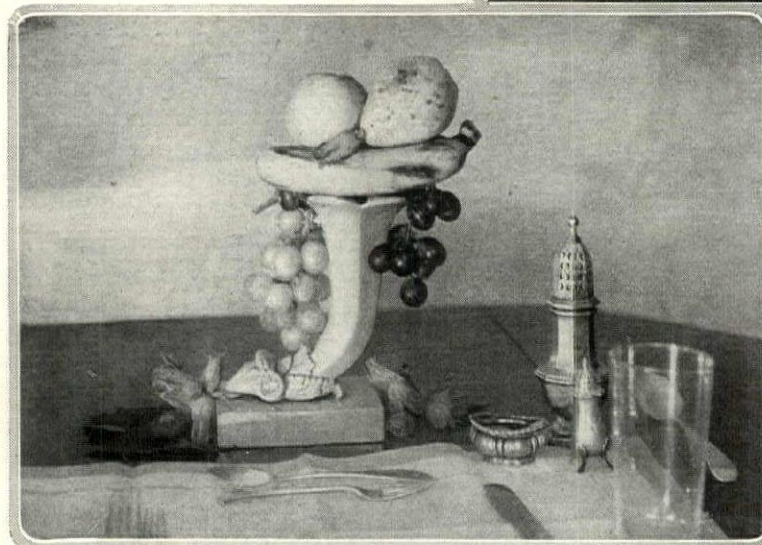
A towering centerpiece can be arranged on a high alabaster tripod, the grapes spilling over the edges



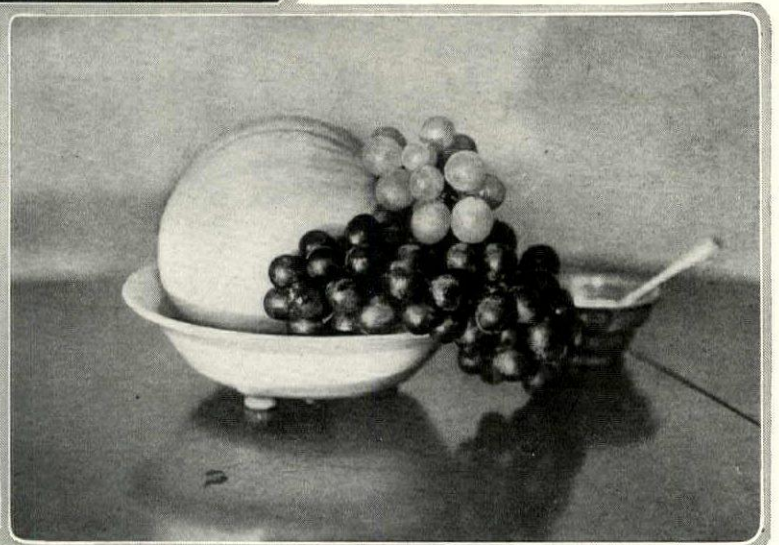
(Right center) For a single cover a delightful group can be made with fruit arranged in a flat Wedgwood dish



A simple centerpiece for a breakfast table consists of fruit arranged in a white ground glass dish



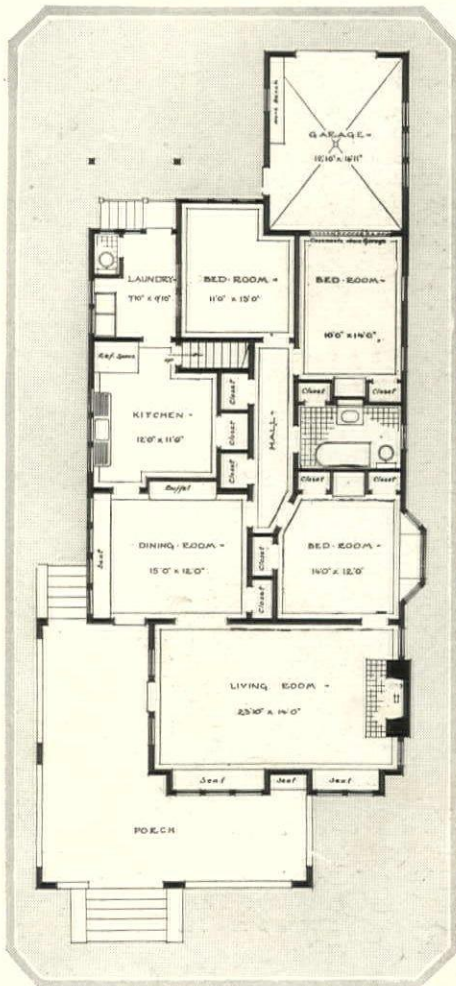
The association of fruit with a cornucopia is very old and suggests this modern arrangement for a single diner. The plain texture of the Wedgwood is enriched by the fruit



On a side table for breakfast can be made a grouping such as this—a simple, cool green bowl filled to a tempting capacity with seasonable fruits and with sugar close at hand

A GROUP OF FOUR HOUSES

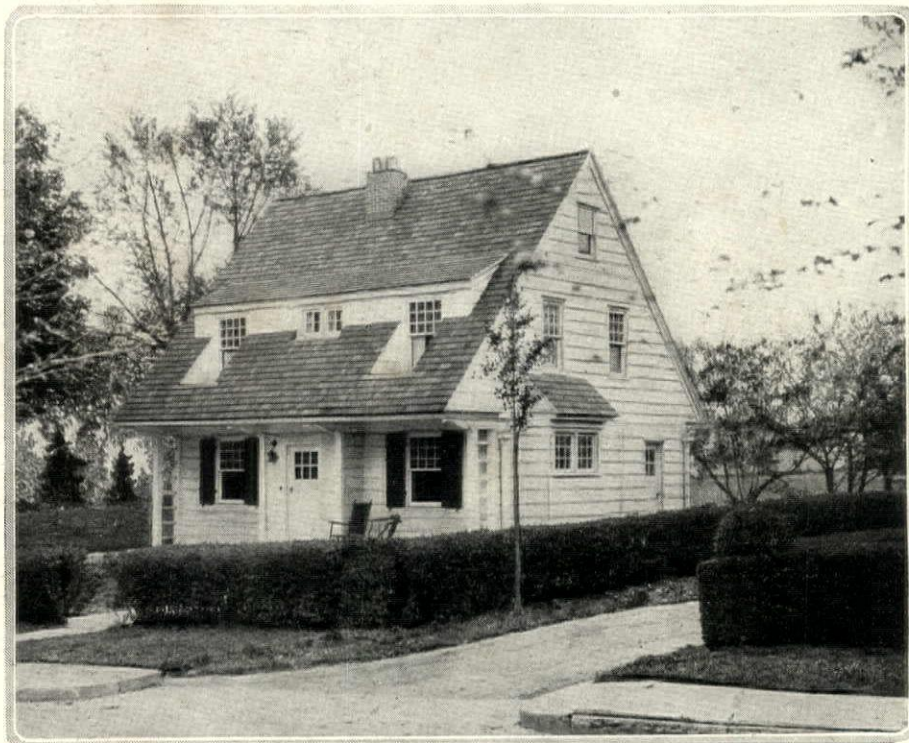
*Different Types for
Different Localities*



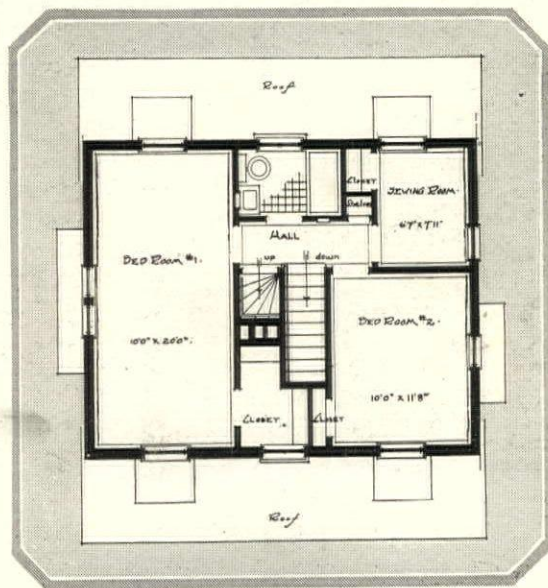
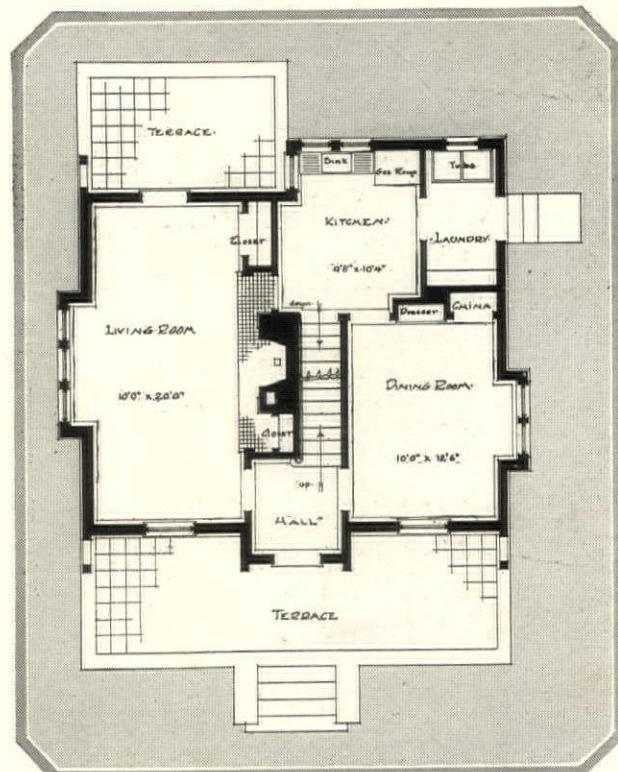
An interesting detail of the Birdsall bungalow is the connection of house and garage. The plan responds to the demands of a deep, narrow lot.
Heacock & Hokanson, architects



For a site that is flat the bungalow is a logical choice. It especially lends itself to summer living. An example is found in the summer home of Amos Birdsall, Jr., at Toms River, N. J. The walls are white stucco over frame. The wood trim is stained a reddish brown and the roof a light brown



An unusual variation of Dutch Colonial, suitable for the suburbs, is found in the home of Donald Folsom at Sharon Hill, Pa. White walls and trim with blinds painted bottle green give it a cheerful aspect. The weathered shingle roof is broken by a central chimney. Folsom & Stanton, architects



By recessing the fire-place and projecting the bay window directly opposite, the living room has been given greater width. A similar expedient has been used in the dining room where buffet and china closet occupy niches

On the upper floor not an inch of space has been wasted. The owner's room is commodious, with light on three sides. Each of the bedrooms has excellent wall spaces for the large pieces of furniture

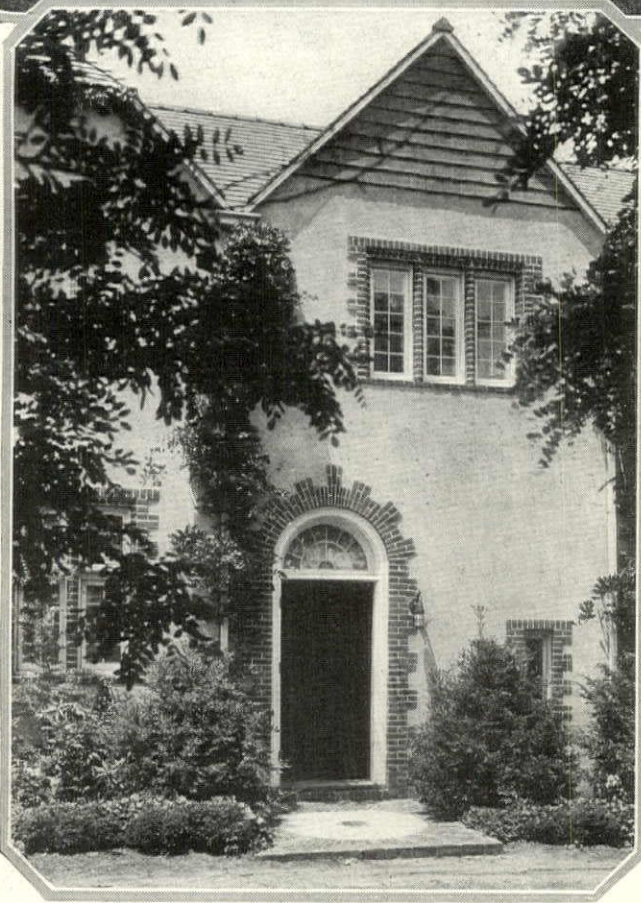


Tebbs

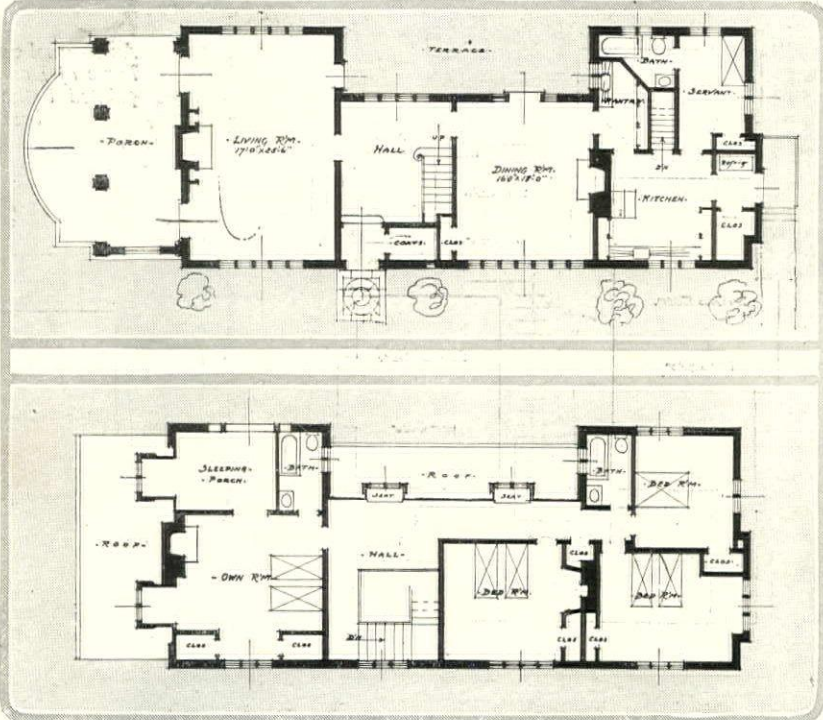
The home of William Gillette at Richmond, Va., shows a colorful use of rough, variegated red brick with soft yellow stucco. The windows have molded brick frames and mullions. Variegated red tile is used on the roof and gable ends

The servant's bath and bedroom have been located on the first floor adjacent to the kitchen, so that the entire second floor is used exclusively by the owner and the service stairs are eliminated

A chamber, sleeping porch and bath comprise the owner's suite which occupies one end of the house. Generous space is given the stairs. Three other bedrooms and a bath complete the floor



The entrance is pronounced by brick surrounding the door frame and by a platform made of an old millstone set in brick. Foundation planting gives the house an intimate relationship with its site. This closer view shows how effectively the brick relieves the flat surface of the plaster walls, producing a façade that is variegated in texture and color and play of shadows. W. D. Blair, architect





Tebbs

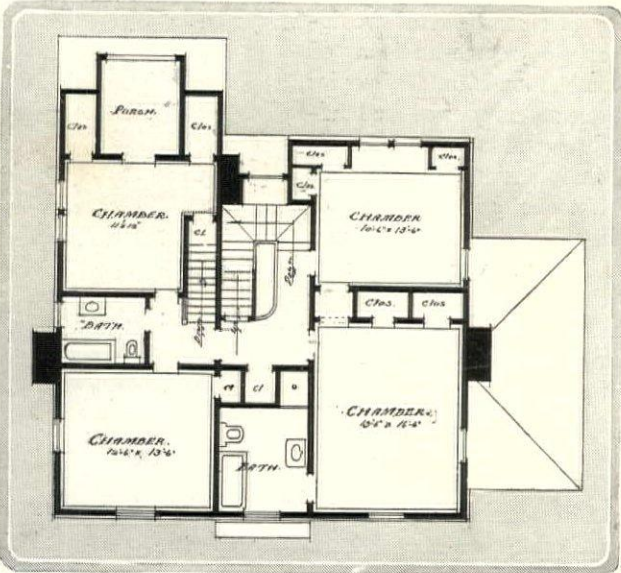
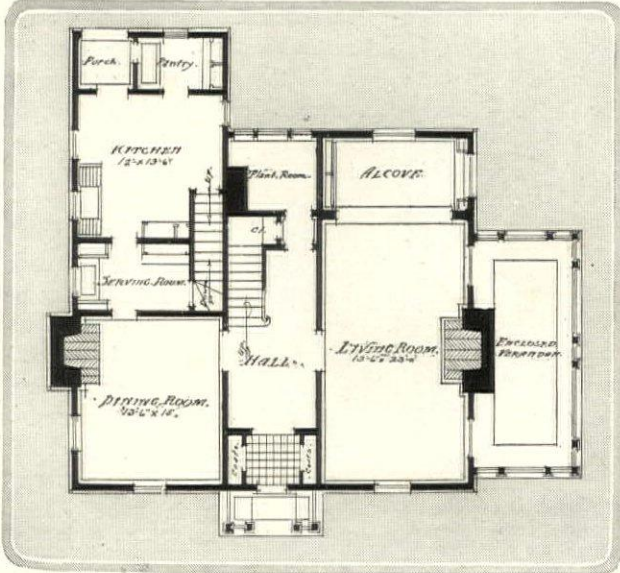
The overhanging second story with decorative pendant finials is a type to be found in very early New England houses. It accords harmoniously with this modern interpretation, a house found at Hartford, Conn., a type suitable for the suburbs or restricted country districts



Without the decorative latticed entrance portico the front façade would be unpleasantly austere. Its projection from the house creates desirable shadows and its arched top is a relief to the otherwise straight lines of the house. Smith & Bassette, architects

At the rear of the living room is an alcove, giving added space, and at the end of the hall a plant room, both unusual features for a small house

Four bedrooms and two baths are provided on the second floor. The plan is balanced. A servants' stairs leads up conveniently from the serving room



THE DISPUTE OVER WALL PAPERS

Today We Use Them as Decorations, but an Earlier Generation Considered Them Merely as Backgrounds

ALL papers may be regarded from two opposite points of view. They may be allowed a positive value of their own as decorations, or a merely negative value as a background, which should be as unobtrusive as possible, for furniture and pictures.

The history of the subject shows that, while there has probably never been an absolute consensus of opinion on the subject, one or other of these views has usually been predominant. From the first use of wall papers, which seems to have been in the 16th Century, until well on towards the end of the 18th Century, they were treated as substitutes. Flock papers were made in imitation of velvets; painted papers mimicked marble, the grain of wood or tiles; and they were only seen in the less important rooms of the house.

There was, however, a notable exception to this rule. About the time of the Restoration papers began to be imported from China, where they were specially manufactured for the European market, hand-painted papers of bold design and brilliant coloring representing birds and plant growths. They were sometimes called India papers because they were brought to England by the East India merchantmen, and they were in high favor for more than a hundred years, being largely used in rooms furnished with lacquer.

About the middle of the 18th Century a certain John Baptist Jackson set up a factory near London where he printed from wood blocks papers in *chiaroscuro*, an art which he had studied in Italy. He wrote a pamphlet to advertise his wares and to discredit the Chinese papers with their gay "glaring colors . . . which delight the eye that has no true judgment belonging to it." His own aim was to produce "colors softening into one another, with harmony and repose, and true imitations of nature." His designs consisted of would-be realistic representations of birds and animals, and of copies of antique statuary or of the landscapes "surrounded with a mosaic work, in imitation of frames, or with festoons and garlands of flowers, with great elegance and taste." They met with little success, and the specimens given at the end of the pamphlet show them to have deserved none.

It was not until near the end of the century that the Oriental papers met with serious competition. Then came the rather pompous, Directoire designs, with their elaborate borders, and, of

greater interest, the landscapes and figure papers which with their freedom and brightness are of extraordinary decorative value. The period during which these latter were in vogue may be regarded as the golden age of European wall paper design. There was no question, then, of wall papers being considered as merely a neutral background for more important objects.

That, however, was the official Victorian attitude, as voiced in 1850 by Richard Redgrove, the Academician. "Paper-hanging," he said, "has to form the background to all the furniture, the objects of taste and vertu, the pictures, and whatever else rare and valuable is contained in the apartment; nay, more, to enhance and support the fair faces that congregate there, or to enable us to study in the human face the intellect of the assembled guests." Naturally, therefore, he deprecated the use of vivid colors and violent contrasts. A critic in the "Journal of Design" pointed out that, though this was one perfectly legitimate point

of view, wall paper might also be regarded as a decoration in itself and "so treated as to call attention more strongly to its own ornamentation." However, the various patterns shown in that journal suggest that the less attention the average papers of the time called to themselves the better.

Twenty years later Charles Lock Eastlake, in his "Hints on Household Taste," which for a good while held the field as the amateur decorator's most popular vade-mecum, was still advocating timidity, and pleading for small and simple patterns on light grounds. But William Morris and Walter Crane were already at work, preaching the gospel of good design and practising what they preached.

Morris's influence was undeniably salutary, but he had a weakness which in the hands of followers of lesser talent became a vice. This was the tendency to overwork a good idea. One can have too much of even the best designs. Hence the reaction towards unpatterned papers or plain painted walls.

That reaction is working itself out. Patterned wall paper is coming into fashion again. New patterns are being designed and old ones revived. Both the Chinese papers of the 18th Century and the landscapes of the early 19th are being imitated. Old wood blocks are being rescued and brought back into use.

There is no question, nowadays, of the papers being given a merely negative function. A characteristic of the present time is its cult of the positive, of the bold and bright and amusing. Such papers as it will use must have some quality of their own.

Nevertheless, however high their intrinsic quality, wall papers have to be considered in relation to the objects in contact with them. It is a problem for which there are many solutions, but perhaps certain general rules may be laid down. For instance, an assertive wall paper should not inhabit the same room as furniture covered in an assertive fabric of a totally different nature. There must either be harmony or a pleasant, not belligerent, contrast. Patterned fabrics and plain walls, or vice versa, are safe and usual; but there is no reason why patterns should not be used, if used discriminately, in both places.

As a rule, plain walls are the best backgrounds for pictures. If unobtrusiveness is aimed at, however, a small all-over pattern in quiet shades is more effective than a single unbroken color.



Chinese papers are so beautiful in design and coloring that it is curious so little of our modern work is inspired by them. They are both decorative in themselves and serve as an amicable background for furniture

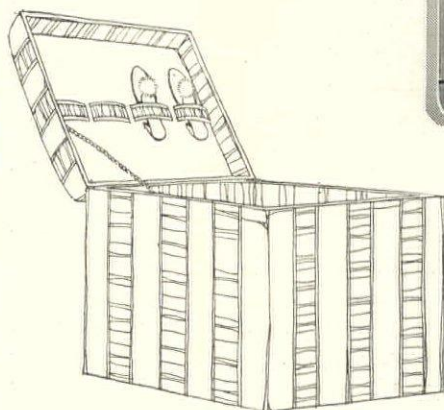
USES FOR GLAZED CHINTZ

Designed by Agnes Foster Wright

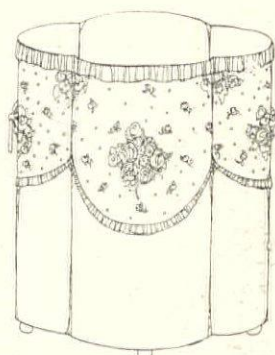


Harting

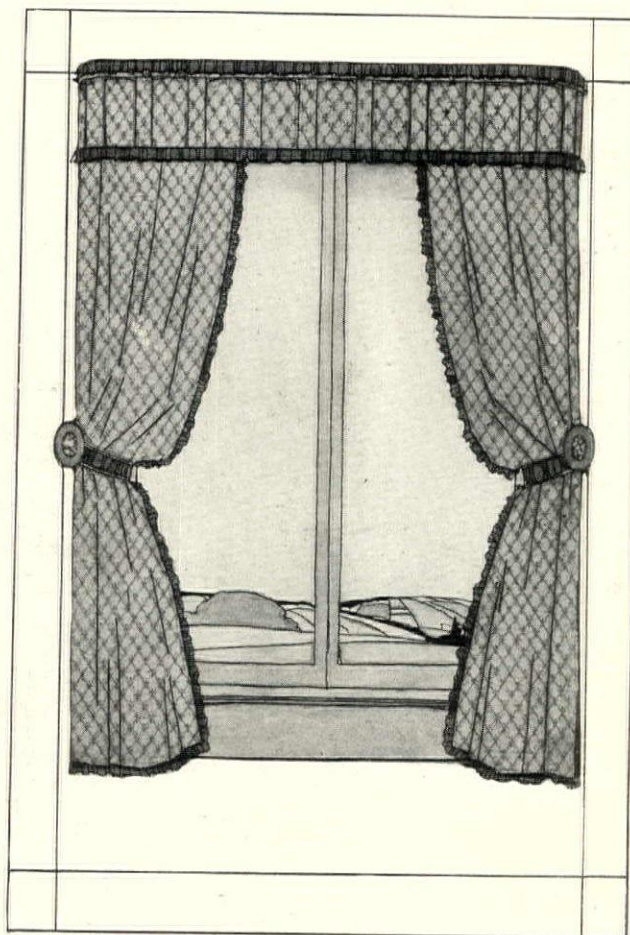
For a supper table in the country place doilies may be made of glazed chintz cut to conform with the pattern and bound with washable silk. The same chintz can be used for the lampshade above the table



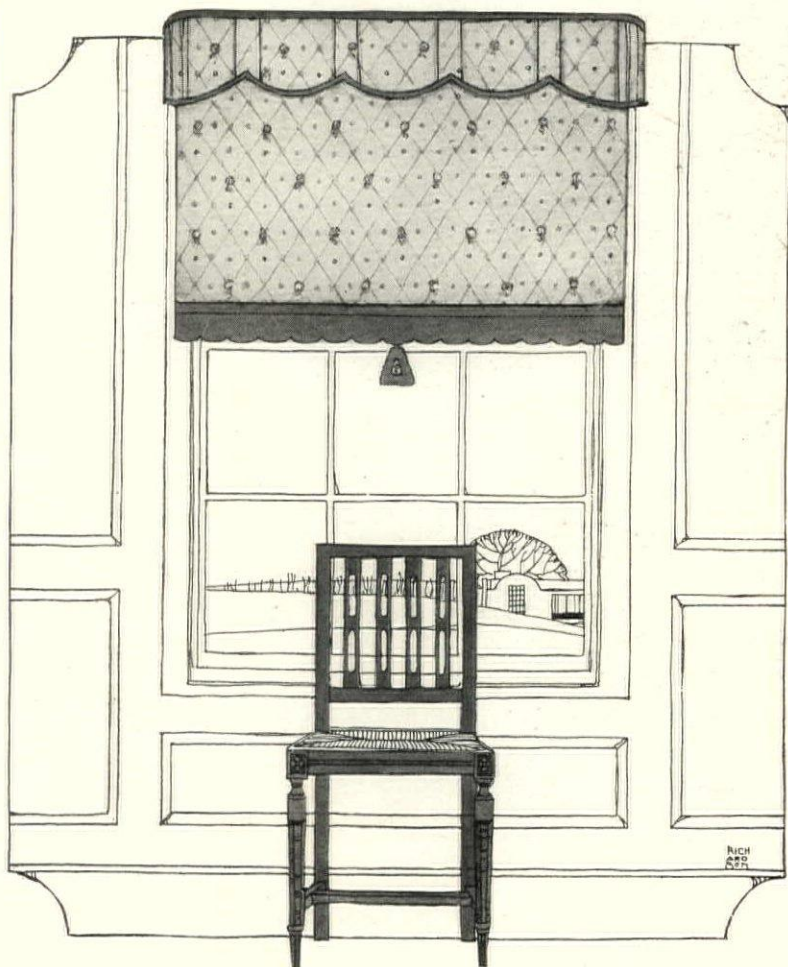
A shoe box, covered inside and out with glazed chintz, has a tray for stockings. Closed, it serves for a dressing table seat. The table will be draped in the same chintz



The scrap basket is of plain glazed chintz with a flap in figured chintz bordered with a narrow box pleating of the plain fabric. Bureau boxes are made to match



The curtains are of a blue criss-cross pattern with orchid and blue changeable taffeta picoted ruffles. Mauve wooden tie-backs have Dresden inserts



A shallow scalloped valance conceals the roller of the shade. Both are in green, small patterned chintz. Edges are plain dark blue. A weighted pull serves for tassel

This deep rose lamp base supports a pleated Toile de Jouy shade in tones of red. It is bound top and bottom with plain chintz. Shades are made to match color schemes

PERENNIALS FOR THE BACK OF THE BORDER

*A Résumé of the Tall Growing Sorts Which Form the Background
Planting and Complete the Scheme*

H. STUART ORTLOFF

EVERY garden, to conform to the true traditional meaning of the word, should be enclosed. It is not necessary to have an elaborate wall of brick or stone, for heavy masses of graceful shrubs or hedges will serve the purpose of shutting out some of the far-reaching vistas, or outside detractions, and allow the eye to be concentrated on the more intimate sights within the garden.

When one has become a conformist in this respect in garden design, one will discover that in front of the enclosing element, be it wall of stone, shrubs or hedge, is an admirable location for the many tall growing perennials, which if given places among the smaller plants in the foreground would crowd them and almost put them in a total eclipse. In fact, this back edge may well be considered the source of surprises. All summer the gay inhabitants of the front of the border have been blooming their heads off in competition, but their neighbors in the back rows have been sending all their energy into sturdy plants, and have been

content to serve as foliage foils to their colorful companions. But now when summer is beginning to wane they stay her faltering feet until long after the first frosts, by unfolding beauties in color and form of flower.

In selecting plants for this place, height is the first essential to consider. Plants 3' to 4' or more high are best suited, although there are a few shorter ones, like *coreopsis*, which may be placed in the front of the back rows, because it would be monotonous to have too straight a line of height. Foliage should be considered from the viewpoint of texture and color. Nearly all foliage is persistent until after the blooming season, so this is not such an important item as it is for foreground plants, because there are plenty of others to hide unsightly feet. Color must be watched for its effect in combinations. There are many pale colors, like that of *physostegia*, which need contrast, and other colors, like that of *liatris*, which need to be toned down with a lavish use of white or green foliage.

In planting, more interesting results will be obtained if we do not adhere to straight lines or geometrical patterns. Grouping of three, five, or nine or ten plants will insure us interesting masses of color, and prove far more effective in the fall days when most of the perennials in the back border are holding forth. The average back border plant requires 8" between its fellows, but there are exceptions, like the phlox, which develop into strong spreading clumps. These should be given 1' or 2' for future development.

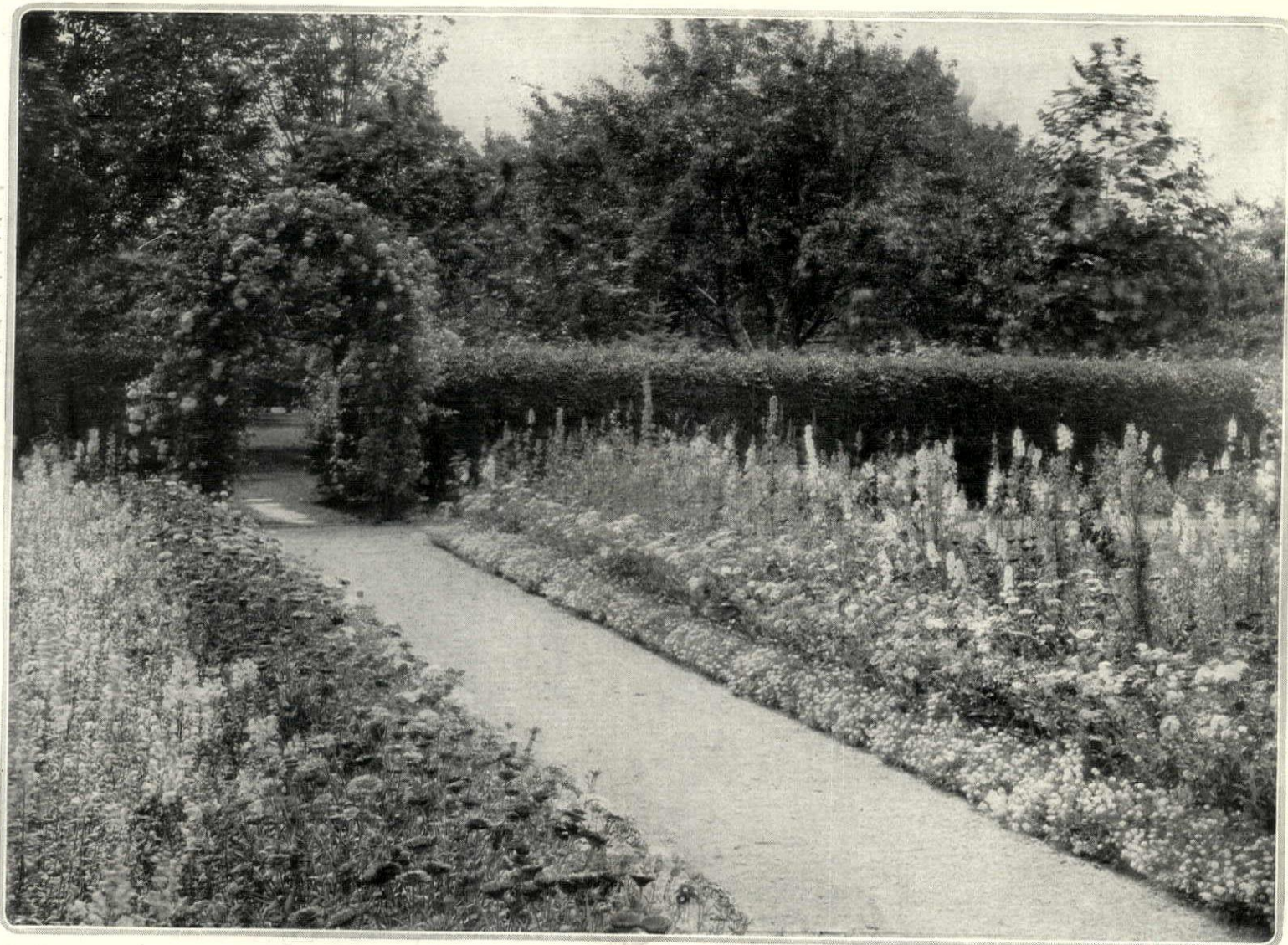
Many of these plants require staking, for they grow so high that they are apt to be the sport of every wind that blows, and come to grief. The best stakes are bamboo, but any will do provided it is strong and unbending, yet thin enough to be hidden by the foliage and not prove unsightly. Plenty of room should be left in tying in order that the plants may grow and move without chafing. Pieces of cloth are the best material for strings.

The following is a partial list of plants



Variety is as desirable at the back of the perennial border as it is in the middle and foreground. Tall growing flowers such as the hollyhocks, delphiniums and mallows shown here should be so disposed

that their colors and forms will be brought out to the best advantage by the lower growers immediately in front of them. Uniformity in height should be avoided, however, lest it become monotonous



The border planting should be graded upward from the front, particularly where it flanks a walk or is otherwise so located that it is viewed from one side only. Such a sloping effect is produced not by

grading the earth, but by planting flowers of different growing heights. Here delphiniums form the mass of the background flowers and show clearly their value as a setting for the rest of the bed

which are suitable for the back edge of the border, or for the middle ground of beds which are viewed from all sides:

AUTUMN MONKSHOOD (*Aconitum autumnale*):

A narrow upright plant with deep blue flowers in July and lasting until September. It grows to a height of from 4' to 5'. Propagate by seed or by division.

MONKSHOOD (*Aconitum napellus pyramidale*):

An erect plant 3' to 5' high with deep purple flowers in August and September, in loose spikes. Leaves finely divided and very handsome. Thrives in rich moist soil and will stand the full sun, although it lasts longer in partial shade. Propagate by division. Mulch in spring to retain the moisture. This plant is poisonous if taken internally, so should be used where children will not pick it. Also variety *album*.

HOLLYHOCK (*Althea rosea*): Narrow upright biennials, which seed themselves and can easily be treated as perennials. They range in colors from yellow and white through pink and deep red. The single varieties are the most interesting. The spire-like stem with its rough leaves mostly at the base makes an excellent accent plant, and is good against walls and fences. Blooms in July and August and is subject to a fungus disease, which attacks the leaves and buds. Spraying with Bordeaux mixture or a solution of ammoniacal carbonate of copper is

effective. Grows 5' to 7' tall, and should be cut down immediately after blooming. Prefers sunny situation and good soil. Cover with manure in winter. Water freely in summer. Propagate by seed, or healthy offshoots.

ALKANET (DROPMORE) (*Anchusa Italica*):

Grows 3 to 5' high. Each branch terminated with a large pyramidal spike of gentian blue flowers in May and June. If not allowed to seed it will continue to blossom. Leaves unsightly after blooming. If it crowds other plants pick off the lower leaves. Good garden soil and a sunny position preferred. Mulch in winter. Propagate by division or root cuttings which should be started in a frame in October.

NEW ENGLAND ASTER (*Aster Nova-angliae*):

Bushy, well formed plant which grows 3' to 4' high and is covered in September and October with myriads of small violet blue flowers with yellow centers. Leaves are inconspicuous. Should be planted in groups 4" apart in front of shrubbery or taller perennials. Propagate by seed or division. Any soil, but it responds to good soil and moisture. The best varieties are White Queen; *Nova-angliae*, purple; *Nova-angliae*, *rosea* and also *rubra*; William Bowman, rose; and Lil Fardell, also rose.

NEW YORK ASTER (*Aster Novi-Belgii*): Light pinkish lavender flowers with yellow centers,

3' to 4' high. Foliage better than the *Nova-angliae* species. Prefers sun, responds to good soil and moisture. Many horticultural varieties.

CHINESE ASTILBE (*Astilbe Davidii*): Plant with dark green handsome foliage, which grows 5' to 6' high. Flowers are in very showy clusters sometimes 2' long in July and August. Excellent for cutting. Propagate by division. Prefers any soil, and half sun.

FALSE INDIGO (*Baptisia australis exaltata*): Pea-shaped blue flowers in long terminal spikes in June. Grows 3' to 5' high. Foliage sea green and in good condition until August when it blackens, so it should not be given too conspicuous a place. Free exposure to the sun. Propagate by seed or by division.

PLUME POPPY (*Bocconia cordata*): White flowers in terminal clusters in July and August. Plant grows 6' to 8' tall. Has very handsome but coarse foliage which is persistent. The seeds in large clusters are very decorative. Spreads rapidly. Good for among shrubs and in the center of beds. Any soil, prefers sun. Propagate by seed or suckers.

FALSE CHAMOMILE (*Boltonia asteroides*): Masses of white to lavender flowers which resemble the asters. Blooms in September and October. Grows 5' to 7' tall. Any soil, (Continued on page 80)

THE CHARM OF THE QUIET HOUSE

*Proper Construction and Good Equipment Well Placed
Will Reduce the Nuisance of Noise*

ETHEL R. PEYSER

THE entrance to a house is like the tonic chord of a sonata. It gives one the key, the introduction to the atmosphere of the home. One really gets an impression of a home immediately upon entering the hallway. It is also true that on entering a house we are lured or repelled by the sounds in it, whether from the house itself or the people living there. If we are greeted by loud voices, slamming doors, creaking stairs, there is immediately the impression that this particular home is not well ordered and that the people in it are not at peace. But if we are at once enveloped by quiet and loveliness, a feeling of peace is suggested and involuntarily we expect to meet a charming family.

The good architect always gives the builder a set of plans that should make a satisfactory house, but, as an eminent architect recently said, "It seems to be the aim of most builders to change every detail of the architect's plan." So it is a wise idea to watch the construction of your home so that when the house is actually built you will find it not only attractive to look at but so well constructed in every detail that there are no complaints to make as to leaks or noise or cold. If a house is built of good materials, is well planned, is well put together, a sense of peace is apt to be the result. In order to accomplish this, every detail of the house must be considered, the windows and the doors, the stairs and floors.

DU E to the high cost of building, heavy masonry is no longer always used in the division of rooms and the separating of stairs from rooms. Where a slight partition only is required, there are on the market today asbestos, felt, and composition "boards" which render excellent service, and are often fireproof and soundproof.

To shut away a nursery, these light weight, soundproof partitions are admirable. They not only leave a nursery perfectly quiet at night, shut away from all the disturbances of the house, but during the daytime they keep the family from hearing the play, the romping, or the unhappy times in the nursery. Of course, the arrangement of rooms, such as the relation of the nursery and kitchen to other parts of the house, has much to do with the peace of the home. The service end of the house should, so far as possible, be shut away by halls and doors, from too close communication with the living part of the house. Think of this when you are planning your home.

All uncovered floors are apt to be noisy no matter how well they are laid or how nicely they are finished. Whatever your floor, it should be well constructed, over an adequate sub-floor; if of wood, it should be put down so compactly that there is never a sound from it. But when it comes to quiet you must have carpets or rugs. Bare floor never produces it, under any conditions.

METAL weather strips! So important are they in relation to comfort and peace in the house that they should really be included in the specifications for the building of a home. Besides keeping out wintry blasts, they contribute much to a quiet atmosphere. In the first place, they help to keep the din of the street from indoors; also when they are applied to the interior doors, the noise from one room does not easily reach another. Windows that carry weather strips slide up and down easily. And a good word can be said of the weather-stripped door. A door with this silencer about it closes quietly and surely; even if one is in a hurry, the door does not show it. Another device for lessening the sound of doors shutting is a piston noise retarder. It has an air cushion which is attached to the frame of the door and the piston is fixed to the door. This keeps the door from slamming. Screen doors, which are of no use unless they shut quite tightly, should be fitted with this device. Children will bless it and so will the servants in the house. All these things should be considered both as to price and comfort when you are planning your house, so that when you first begin to live in it you find peace and quiet, instead of a succession of irritating worries.

A small device but one not to be regarded lightly, is a set of rubber or glass furniture protectors which, when affixed to the legs of any piece of furniture, makes it possible to move it about without noise and without any especial effort. These protectors also save the floor and keep the carpets from being worn and torn. They are easily attached and not expensive.

The "silence cloth" on the dining table, whether made of cloth or asbestos, is another means of lessening disturbing sounds in a house.

And in some homes I have known it to be a rule that all the servants should wear rubber heels. This not only lessens the noise in the house, but it mitigates, to a very great extent, the weariness felt by busy maids who are on their feet practically all day long.

A great deal of the clattering sound in a kitchen can be avoided by lining the cutlery drawers with felt, so that when silver and knives are put away the clashing of pieces together is avoided. Pantries should be lined in the same way. This lining felt can easily be installed by pasting or tacking, and it is not expensive.

A place for everything and everything in its place is an especially good idea in connection with the pots and pans in a kitchen. Much of the annoying sound from this source can be obviated by hanging the utensils, because most of the sound is due to the falling together of pots and pans as they are piled on top of each other when being put away on the shelves after use.

ONE of the chief offenders against the charm of the home in the matter of noise is cheaply constructed plumbing. This is not only unsanitary, but at times deeply embarrassing. Good plumbing is an absolute essential in the well-constructed house. Nothing will betray your economy so promptly as plumbing that is not of good materials and well placed. It is necessary to get all your fixtures from the most reputable dealer, and have the best workman to put them in, and then you will save money in the long run and charm and peace will envelope the plumbing side of life.

The bathtub with a water inlet so fixed that there is only a little noise for a few seconds or none at all is a point of perfection that manufacturers are making every effort to attain. Perhaps the nearest to it is a device hung very low in the tub so that after the first few inches of water the faucet is covered, and the noise from the inflowing water is smothered.

People who will not endure the slightest rattle or creaking in an automobile will live for months with a squeaking, leaking faucet. A slight adjustment will usually remedy the difficulty; sometimes only a washer is needed. And even an entirely new faucet is not a purchase with very serious consequences.

As yet no way has been found to modify the noise of the telephone without lessening its effectiveness. The telephone is rung to catch your attention and if we muffle the bell too completely we are liable to lose an important call. If you have a very noisy telephone bell in an apartment where every sound is heard, you can muffle it slightly with a little pad of absorbent cotton. This is an especially good thing to try where the sound of the bell disturbs an invalid or little children.

RUGS are a delightful way to reduce noise in the hall. A long runner that goes the whole length of the hall and about half its width will keep your hall quiet for your own house and prevent its disturbing your neighbors. Of course, in a house where the hall is large and capacious, the surface is much more interesting covered with groups of rugs; a runner spoils its symmetry and a carpet is less interesting.

Quiet is one of the most difficult things to find these days in the city, and also one of the most essential things for one's work and happiness and health. There is only one way to acquire it in the modern home and that is to look after every detail of your house at the very beginning.

After all, the things that make for quiet are in the main little things. Yet it takes thought, some experience and a good deal of attention to detail at the beginning of making a home to insure in it that pervasive charm which must have for its foundation quiet throughout the house.

HOUSE & GARDEN'S CHRISTMAS GIFTS

2020. Flower paintings framed in gray-blue wood range in price from \$25 to \$150. The 26" x 36" size is \$50. 2021. Chinese "Ho Ho" birds, 14" high in vari-colored pottery are \$30 the pair



These may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City. Kindly order by number. Cheque must accompany order

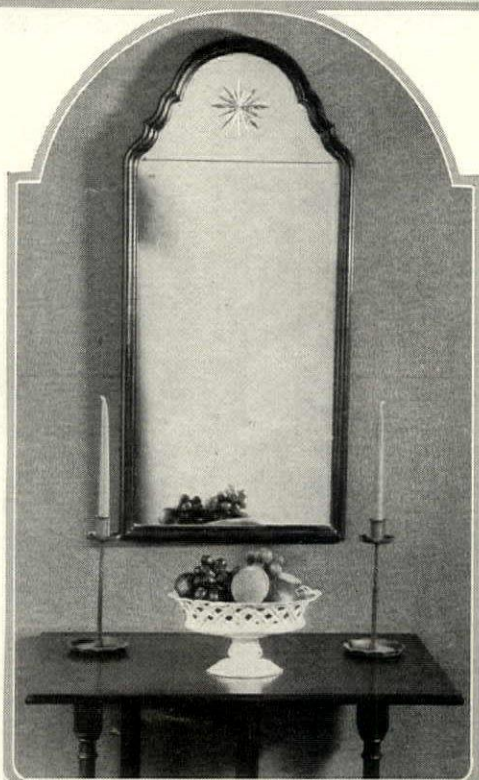


2022. This purple and yellow pottery figurine may be made into a lamp or used as a table ornament. It is 10" high. \$7

2023. Below is shown a vase of clear green glass with handle and trimming in topaz color. It is 9" high, and especially suitable for long-stemmed flowers. \$9



(Right) 2026. A Queen Anne mahogany mirror 36" high and 18" wide, \$35. 2027. The wrought iron candlesticks 11" high are \$6 the pair. 2028. Pottery fruit dish 6" high. \$15

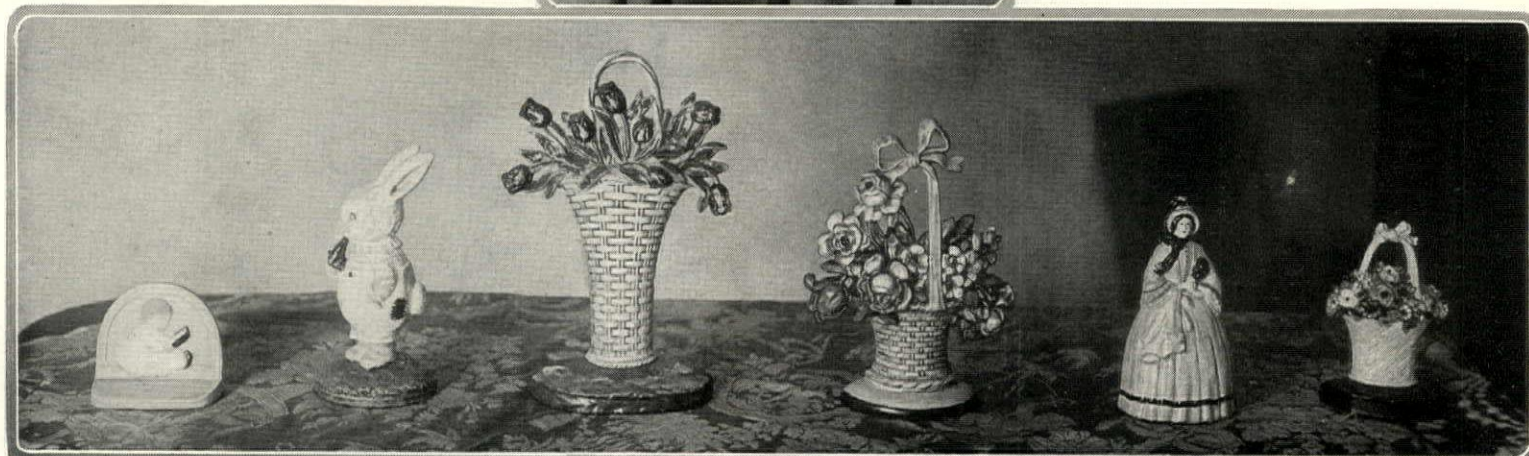


2024. Blue, cream, yellow and henna are the colors in this attractive, odd-shaped Italian pottery candlestick. 5" high. \$3.50

(Below) 2025. An Italian pottery dish in white, canary yellow or turquoise blue is 14" wide and 5" high, including iron stand. Complete. \$10.50



Door-stops (left to right) 2029. A baby's room, \$3. 2030. Door sentinel, \$4. 2031. Basket of tulips, \$6. 2032. Basket of flowers, \$6. 2033. Victorian lady, \$4.50. 2034. Flower basket, \$3.50



PRESENTS for the DINING ROOM



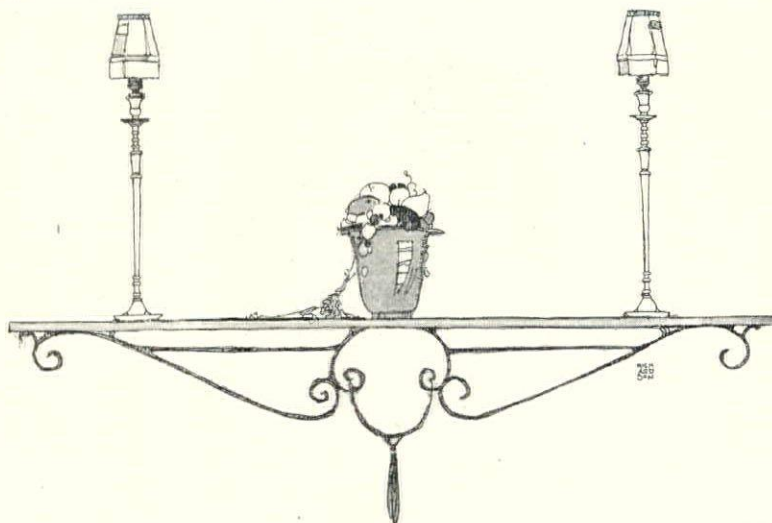
2037. A mayonnaise dish of hand-hammered silver is \$16. It measures 6" in diameter. 2038. The 6" ladle is \$5



Delicate Venetian glass that comes in amber or sapphire blue makes the set shown above. 2035. The candlesticks have colored glass flower decorations 9" high, \$15 the pair. 2036. The 9" bowl is \$20



2039. From Brittany comes this gaily colored pottery dish that can be used for either cheese or butter balls. \$4.75



2040. Graceful candlesticks of polished brass, fitted for electricity, are 18" high and \$6.50 each. 2041. Lustre bowl in blue, marigold or orchid, 7" high. \$8. 5 1/2" high \$5



2042. A silver-plated water pitcher, Colonial in design, may be had for \$12. It is 7" high



2043. The syrup jug above is of hand-hammered silver. It is 4" high and comes at \$45

2044. A mahogany gate-leg table of unusual value would be equally serviceable in dining room or living room. It is 28" high and the top measures 26" x 30". It is priced at \$45

POTTERY, SILVER and GLASS



2045. Purple Venetian glass finger bowl and plate, \$5.
2046. Wine glass, 6" high, \$3.50 each.
2047. Water glasses \$4 each



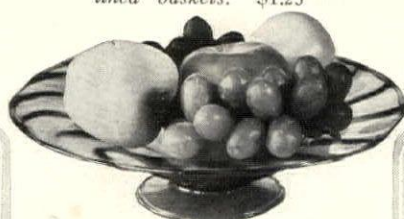
2048. A bowl of heavy orange toned pottery 4½" high and 8" across, \$3. 2049. Spanish pottery pitcher, 6" high, has brilliant colors on a buff ground. \$1.75



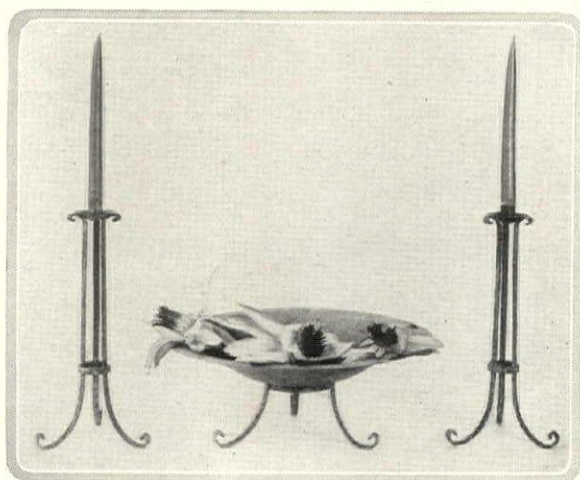
2050. Imperial Chinese Jasmene tea is packed in attractive half-pound, lead-lined baskets. \$1.25



2051. A breakfast table decoration, 5½" high, is of majolica ware. There are twelve white geese with yellow feet and bills. The base is green. \$10



2052. Above is a sapphire blue glass bowl for flowers or fruit, 3" high, 10" wide, \$7.50. 2053. The artificial fruit is \$2 each



2054. The set above is of copper in a jade green finish. Candlesticks 14" high, bowl 6" high, including stand. The set complete is \$25



2055. A plated silver, four-piece after-dinner coffee set of excellent design is \$30. 2056. The 12" x 9" tray may be bought separately, \$10



Rich amber colored glass. 2057. Per dozen, finger bowls, \$15. 2058. Plates, \$15. 2059. Liqueur, \$7. 2060. Champagne, \$8.50. 2061. Cocktail, \$8. 2062. Goblet, \$10

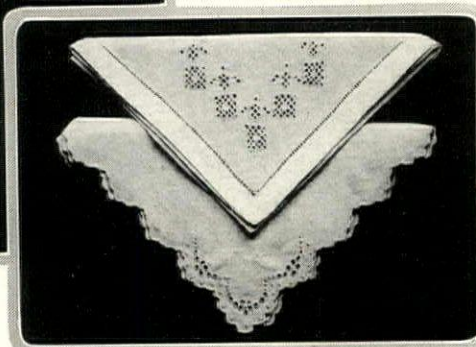
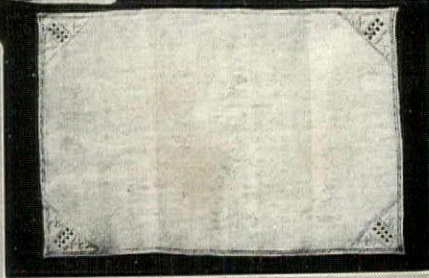
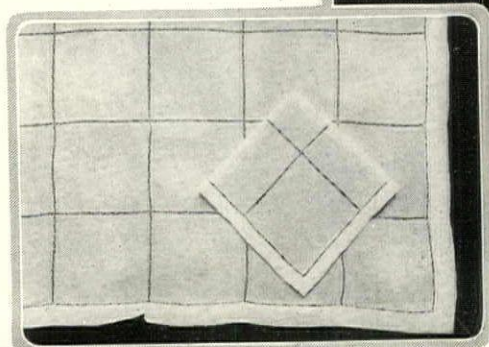
LINEN FOR THE HOSTESS

2064. A tea cloth, 34" square, and six napkins, 11" square, are made of fine linen, hand-hemstitched, \$24 the set



2063. For a refectory table comes a luncheon set in natural color linen and Italian cut work. Runner 20" x 54", twelve mats, 12" x 18", \$47.50

2065. Linen tea napkins with mosaic work are \$12.50 a dozen. 2066. Of Madeira work, \$16.50. They are 14" square



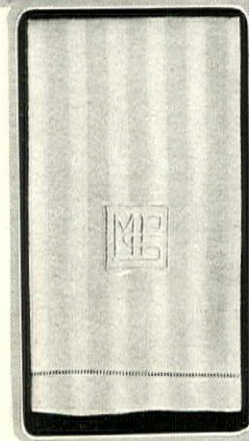
2067. Imported cotton pillow cases, 22" x 36", with hand-hemstitching in squares, are \$3.50 each. 2068. Sheets to match, 72" x 108", \$14



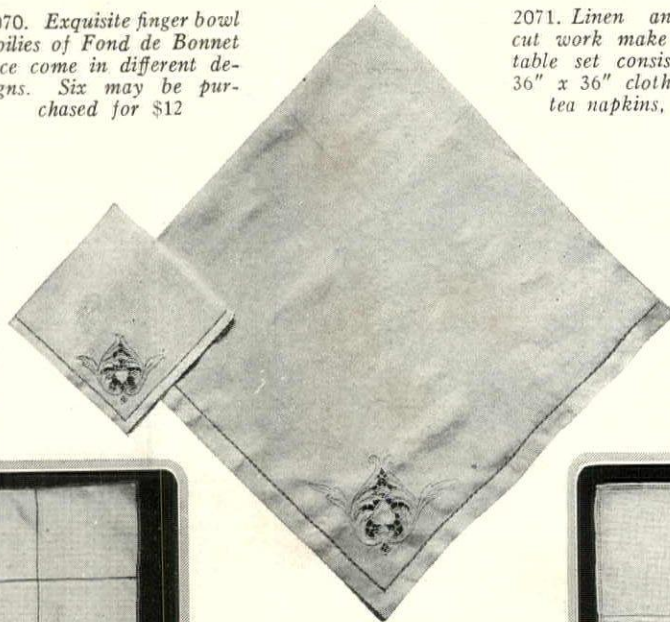
2069. An effective towel, 20" x 36", is of natural color linen in a smart striped design with a three-letter monogram, \$5.50 each

2070. Exquisite finger bowl doilies of Fond de Bonnet lace come in different designs. Six may be purchased for \$12

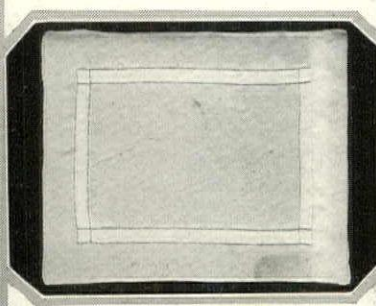
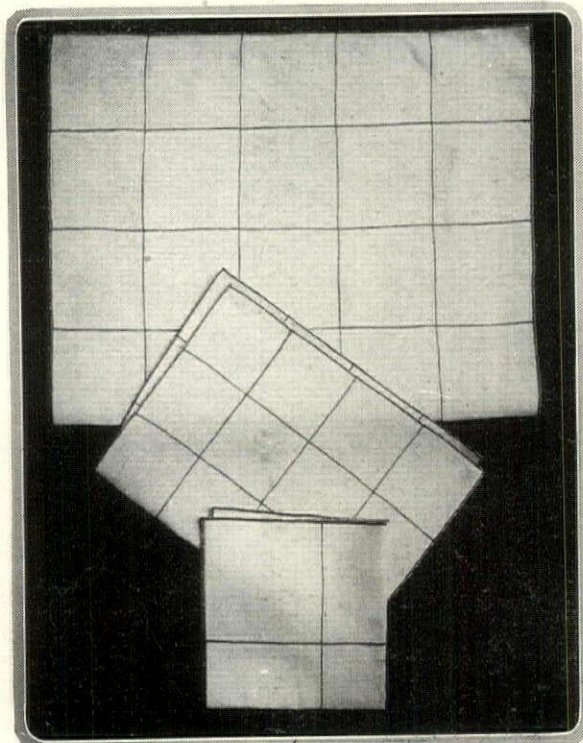
2071. Linen and Italian cut work make this card table set consisting of a 36" x 36" cloth and four tea napkins, \$18.50



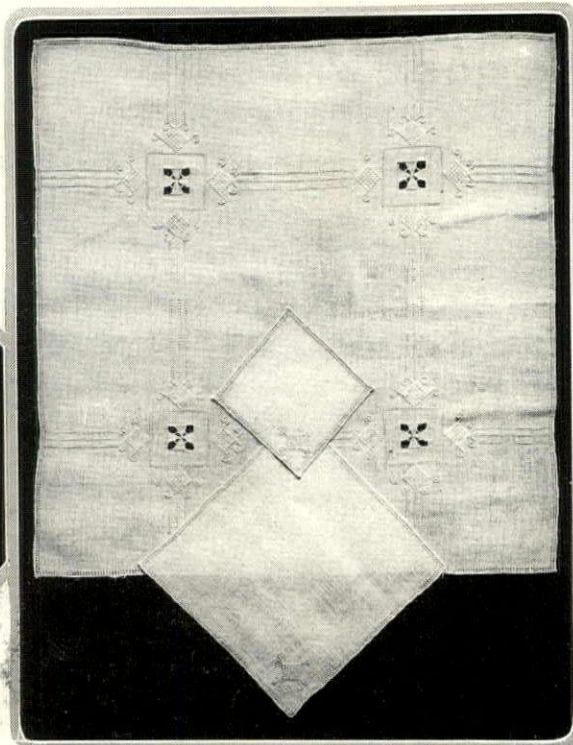
2072. A luncheon set of Scotch linen crash embroidered in orange or blue has an 18" x 54" runner, six 12" x 18" mats and six napkins 14" square. It is \$18.50 complete



2073. A beautiful twenty-five-piece luncheon set on natural color linen with Italian cut work is \$34.50. The centerpiece is 24" square and the doilies 10" and 6" square



2074. A dainty pillow slip, 14" x 18", is made of fine linen and hand-hemstitched. It may be had for \$5



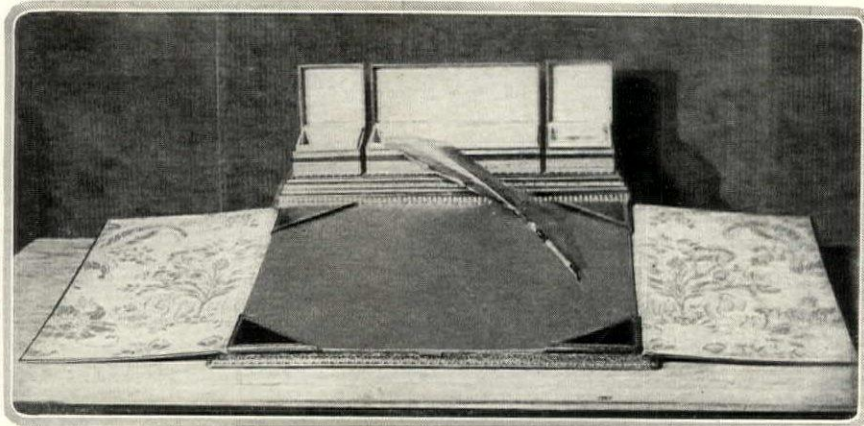
TO PUT IN
HER ROOM



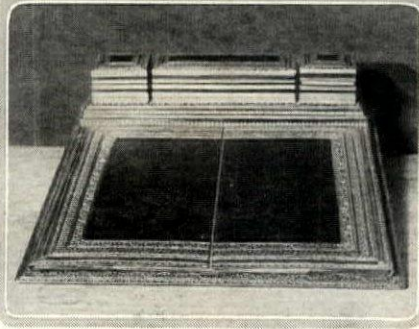
2076. Charming scent bottles, 7 3/4" high, come in delicate Venetian glass for \$12 the pair



2077. A china boudoir lamp 6" high may be used also as a perfume burner \$12.50



2075. A desk set of tooled English morocco in brown, maroon or dark blue is \$75



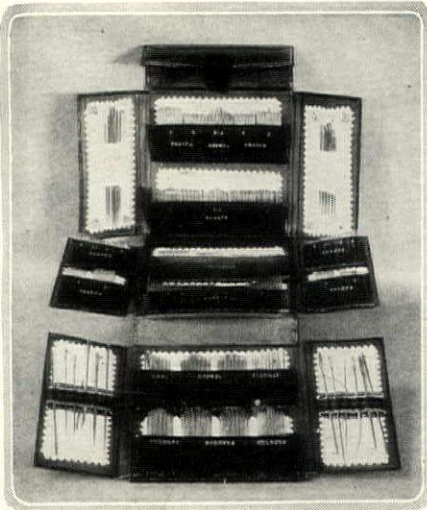
2075. Tan moiré lines the covers. The three compartments are for pens, stamps and ink



2076. The bottle above comes in blue, amber or amethyst with colored glass flower top



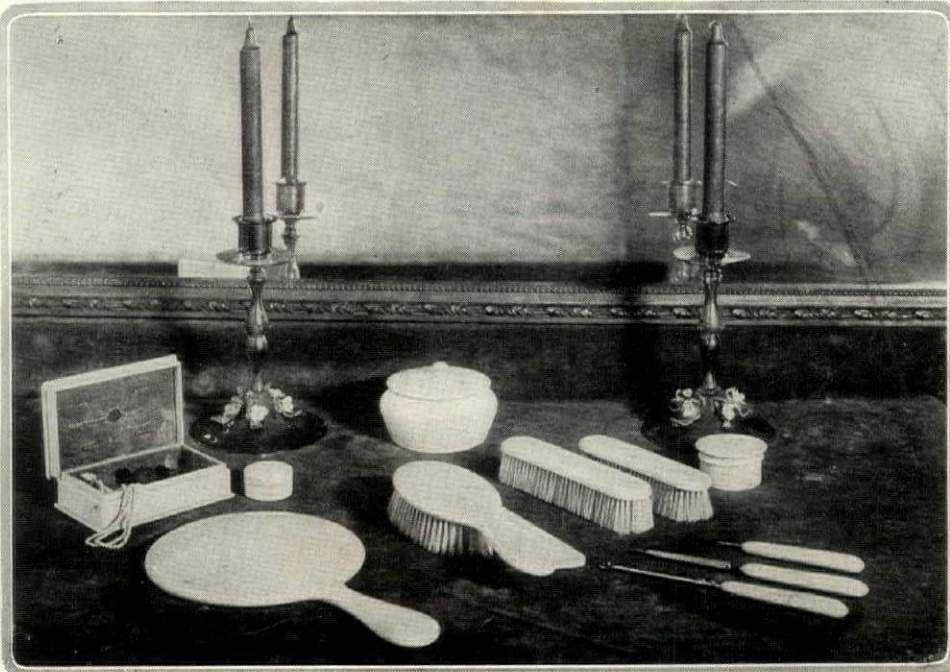
2078. Tin jardinière flower lamp 21" high, \$35. The 11" x 8" georgette shade is \$17



2079. The attractive leather needlecase shown above can be obtained in all colors for \$10. It holds an assortment of one thousand needles



2080. Yellow lustre lamps have a design of rose, green and lavender. The lacquer shades are filled with Italian paper in harmony, 16" high, \$10 each

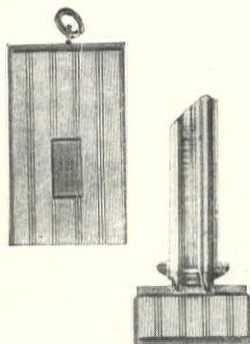


2081. A soft, wool filled comforter 69" x 75" is covered in satin and may be had in Copenhagen or light blue, old rose, pink or gold for \$37.50

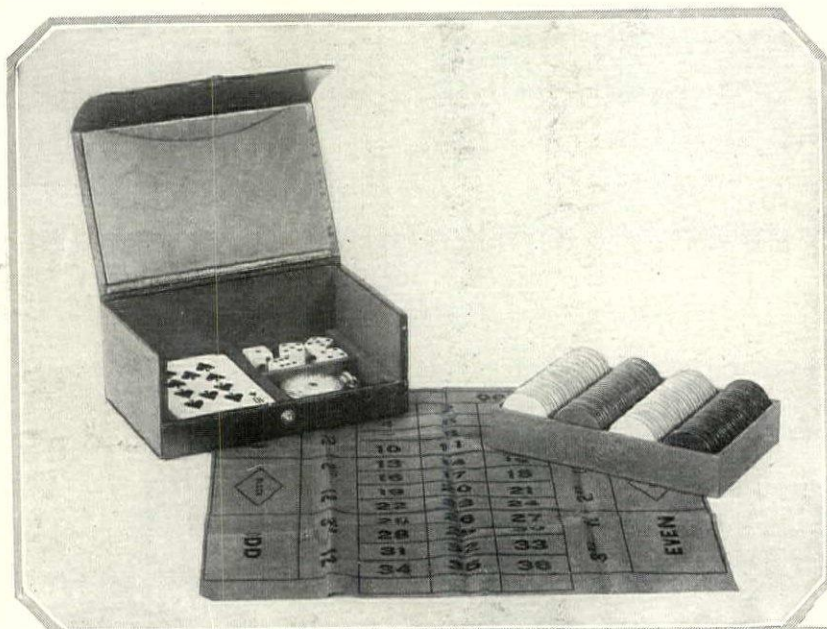
2082. A composition ivory toilet set of twelve pieces is attractively priced at \$23.48. It would be effective monogrammed in dark blue

GIFTS for a MAN

Please Order by Number



2083. An unusual gift for a man is this flat gold key case. It is 1½" long. \$36

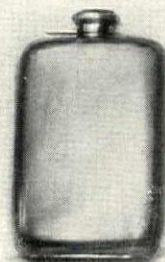


2086. Poker chips, dice, playing cards, a roulette watch and cloth fit into an attractive blue leather case only 5" long. \$20



2084. Attractive 14 kt. gold octagonal shaped cuff links are attractively priced at \$15 the pair

2085. This quaint Dutch silver box might be used for cigarettes. It is 4½" high. \$5



2087. A flask for an overcoat pocket holds one quart and is sterling silver. \$120



2090. A practical gift for a man is this leather collar case that can be opened out flat. It is lined with moiré. \$5



2088. Watch of green and white gold, 19 jewel Waltham movement, \$263

2089. White gold chain, \$32



2091. An attractive tobacco pouch of dark English cowhide is lined with rubber. It is priced at \$5



2094. A small vacuum pitcher keeps one cup of coffee hot. In nickel, \$16; in pink, blue or black enamel, \$17.50



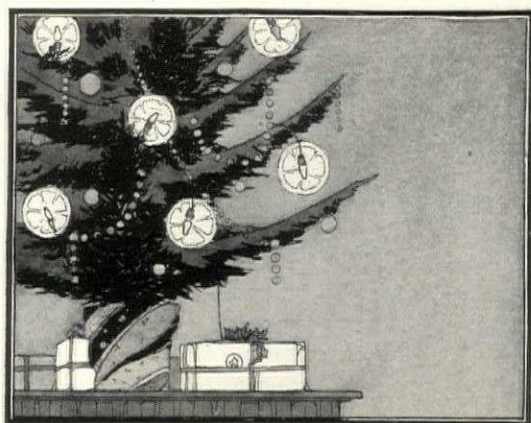
2092. For a man's room comes an unusual little smoking table of walnut, hand carved. It is 24" high. \$21

2093. A comfortable chair with a down filled cushion is covered in a small pattern denim in rose, blue or brown. \$49



REMEMBRANCES FOR THE GARDEN LOVER

Kindly Order by Number



2095. Colored lights shaped like tiny Christmas trees can be attached to any base outlet. Set of 8, \$4.75. As many as 10 sets of 8 can be joined



2096. A beautiful rose to arrive on Christmas day with a card announcing that six bushes of ever-blooming hybrid tea roses will be sent in the spring. \$10



Three books that cover every phase of home making are 2097, *House & Garden's Book of Houses*, \$3. 2098, *Interiors*, \$4. 2099, *Gardens*, \$5



2100. Old flower studies make brilliant patches of color against neutral walls, 14"x16", framed in natural wood, \$10



2101. Nothing so adds to the charm of a house as window boxes filled with varied greens. The one above is 3' long, filled with 8 white spruce and ground juniper, \$8 (2101-A) or 6 spruce for \$5



2102. 6" Lustre bowls, blue, yellow, green or orchid, \$4. 2103. 5" Pottery bowls, \$1.25. 2104. Narcissus bulbs \$2 a doz.



On a bleak December day it is good to think of a garden in full bloom and flower seeds make an unusual and welcome gift. 2105. One may have twenty varieties of annuals for \$3 or (2106) thirty for \$5. 2107. Or if one prefers perennials a selection of twenty comes for \$3 and (2108) thirty for \$5



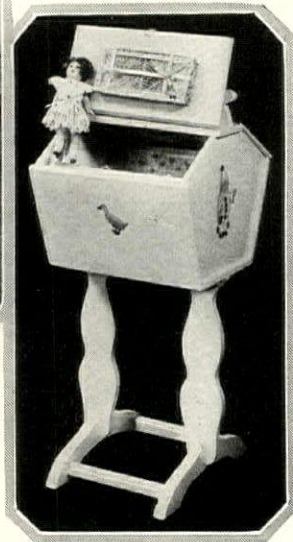
2109. Flowers make a delightful gift, especially when they arrive on Christmas morning. This box of assorted flowers, available at Christmas time, solves the problem for the last-minute shopper, as it can be telegraphed to any place in the United States. Just send a check or money order for \$5 and House & Garden will do the rest



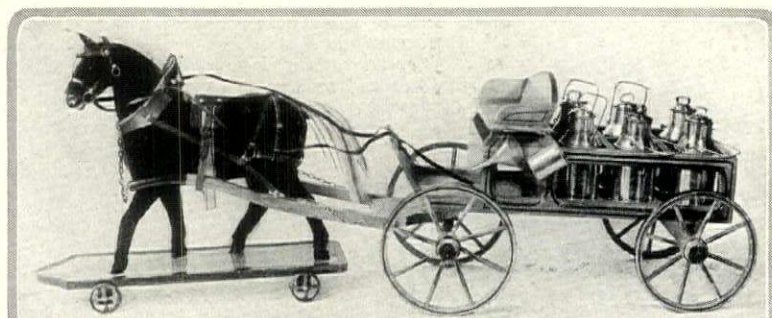
2114. An adorable Dutch doll 12" high is dressed in blue and white with quaint straw sabots. \$15



This table and chairs are painted medium blue. 2110. The table is 18" high, \$11. 2111. Windsor chairs, \$15 each. Pewter is effective and practical in a nursery. 2112. Mugs \$6 each. 2113. Bowl and plate, \$7.50



2115. A child's white enamel sewing stand holds a 5" doll, materials, patterns, beads and all sewing things, \$8



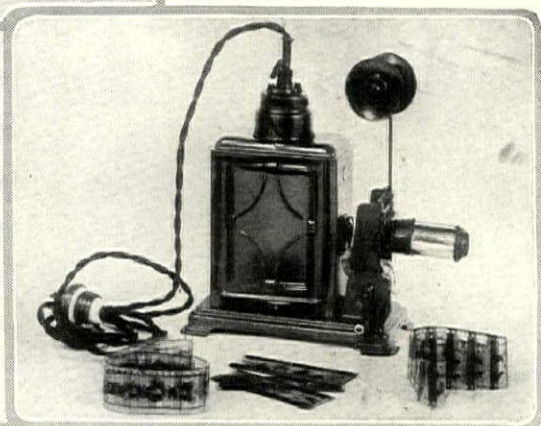
2116. Six 6" tin milk cans, a cup and dipper fit into this gaily painted wagon. The length over all is 30" and the price \$6.50



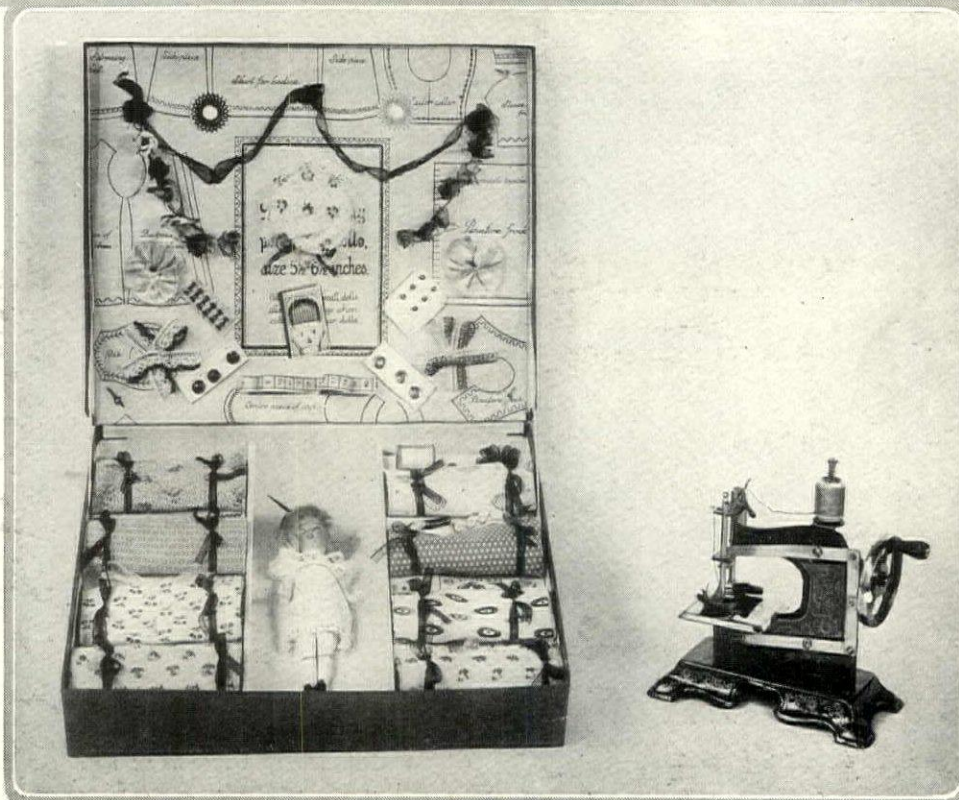
2117. This woolly, friendly gray-brown dog stands so proudly erect because he has been called "Laddie Boy" after the President's Airedale. He is 7" high and may be purchased for \$2.34

TO PUT UNDER THE STOCKING

Kindly Order by Number



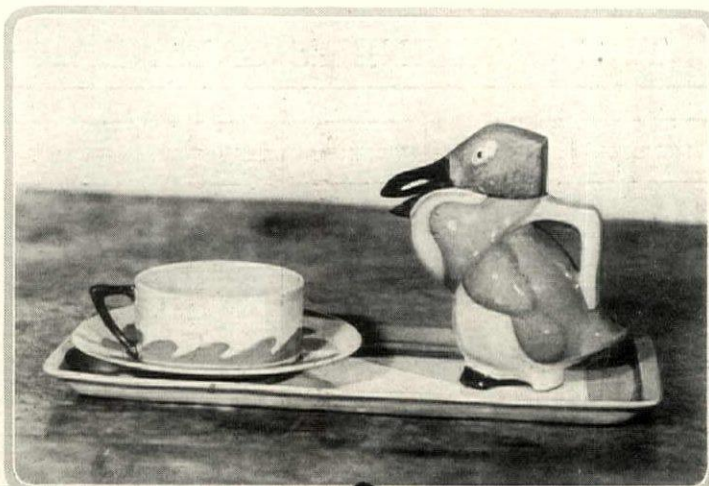
2118. A small moving picture machine that can be attached to any base outlet and easily operated makes an excellent toy for all ages. Films and full directions come with it. The price is \$5



A gift to delight the heart of any child is this miniature machine that really sews and a dressmaking box containing a doll, bits of material, ribbon, lace and all sewing equipment. 2119. Machine \$2.50. 2120. Sewing set \$3

TOYS THAT ARE MORE THAN AMUSING

The House & Garden Shopping Service will be glad to purchase these for you. Please order by number.



2121. This imposing, pink and white china duck holds a cup of milk; the set complete with the tray is \$8.50

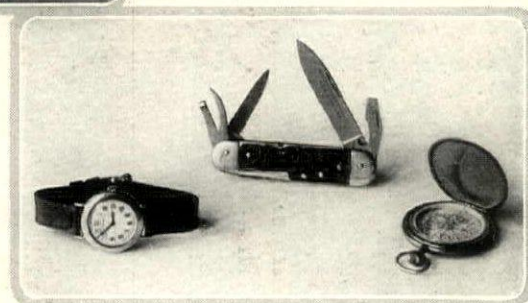
2122. Silver wrist watch with radium dial and hands, \$20.
2123. Sportsmen's kit knife, \$7. 2124. Thin, gun-metal compass, \$7.50



2125. As all dolls must have bonnets, this tiny box contains dolls' hats, straw and bits of tulle and feathers for trimming. It is \$3



2126. A charming Della Robbia plaque for a nursery in old blue, cream white, rose and green, 6" across. \$3



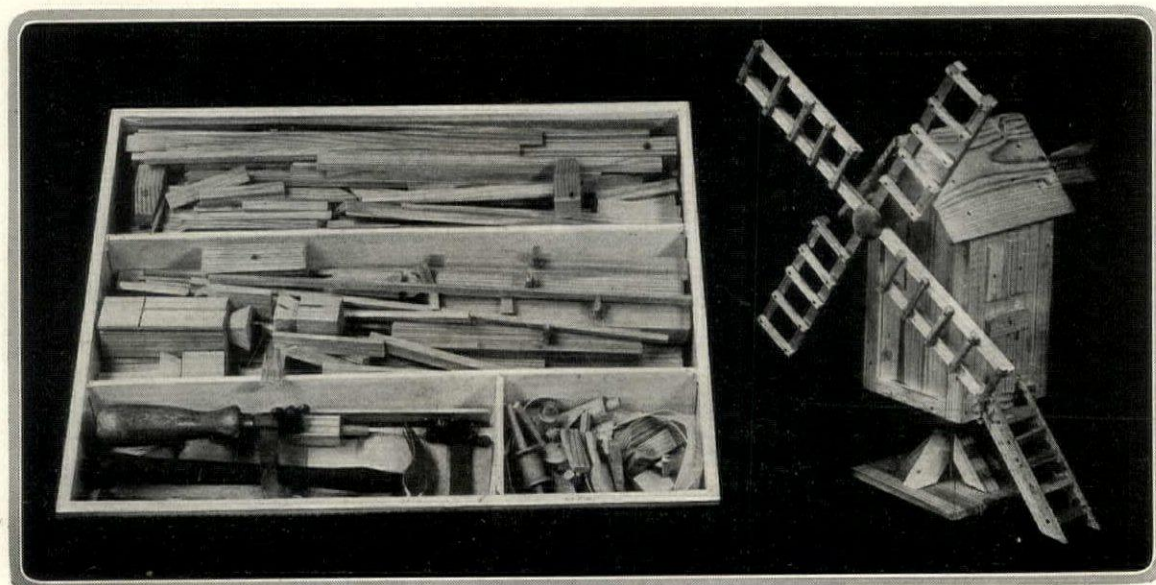
2127. Many gay horse reins may be made with this old-fashioned knitting spool and the different colored worsteds. \$1



2128. The Windsor type of chair can be used effectively in every room in the house. Nowhere is it more charming than in a child's nursery. The one shown here is of mahogany and only 23" high. It is a good investment for \$20



2129. A small golf bag 20" long—holds the necessary three clubs. It may be had for the extremely low price of \$5.94



2130. A windmill is only one of the things that can be made with the pieces of wood and tools in this carpenter box. \$5

December

THE GARDENER'S CALENDAR

Twelfth Month



Dorothy Flint, a new salmon, pink and yellow dahlia. From J. K. Alexander



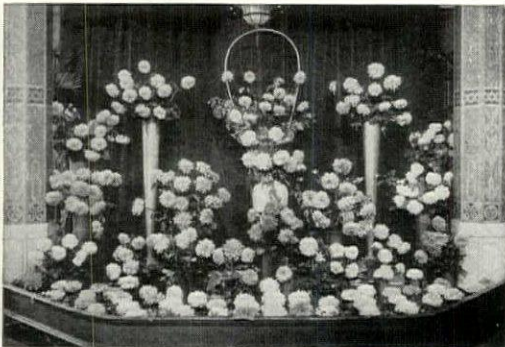
Trenches for the outdoor storage of root crops should be in dry ground



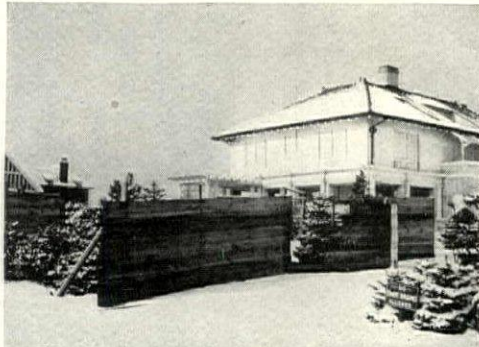
It is a good plan to examine greenhouse plants frequently for aphids and red spider



Judge and Mrs. Marean at their Connecticut home. Judge Marean's dahlia garden, at the left, is famous for its remarkable beauty



At the American Dahlia Society's 1921 Show in New York Judge Marean's display attracted much attention. Photo from John Scheepers, Inc.



Winter protection for newly set evergreens can sometimes be afforded by board fencing. Both wind and sun should be guarded against



The new Le Normand is golden yellow striped scarlet. J. K. Alexander



Winter pruning of the fruit trees can be done from now until March



After the ground has frozen, apply a mulch of salt hay to the strawberries

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

4. All new plantings should be heavily mulched with manure. This not only serves to protect the plants by reducing the penetration of the frost, but increases the fertility and productivity of the soil as well.

5. Do not neglect to provide for those friends of the garden, our birds. Feeding boxes may be placed where the birds will be out of the reach of cats. Suet tied to the branches is attractive to several species.

6. Low spots in walks and drives that are invariably wet should be raised to shed water; or if the earth is taken out and the roadbed filled with cinders it will help to make them dry and passable in bad weather.

7. Trees that are subject to scale insects of various kinds should be sprayed with one of the soluble oil mixtures. Fruit trees of all kinds, roses, and all smooth-barked trees are susceptible.

1. All tender evergreens that require protecting should be attended to at once. Pine boughs, corn stalks and other coarse material can be used to prevent sun scald. Manure mulches are best for the soil.

2. All the various types of bulbs for winter bloom may be forced in the greenhouse now. It is best to bring the bulbs into the house now. Place the bulbs in the cellar for about two weeks after planting so as to form roots.

3. Hyacinths, Chinese sacred lilies, paper-white narcissus Soleil d'Or, etc., may now be forced in bowls of water for the house. Place the bulbs in the cellar for about two weeks after planting so as to form roots.

11. Frames in which semi-hardy plants are being wintered, or frames that are used as growing mediums should have some kind of covering. Loose hay may be used, but the best covering is jute mats.

12. Look over the tender bulbs that are stored for the winter, such as dahlias, canas, gladioli, etc. Frost will surely destroy them, while too much heat or moisture will start them into growth before planting time returns.

13. Do not scrape the bark on trees to destroy insect pests—it is impossible to get into the crevices where insects hibernate, and in many cases the tree is injured by removing the green outer bark. Use stiff brush.

14. Asbestos torches, or torches made of burlap and soaked in kerosene to make them inflammable, should be used to go over all the trees and destroy wintering over nests of caterpillars and other pests.

8. All the garden tools and implements should be thoroughly cleaned, coated with a cheap oil and put away for the winter. Those that are in need of repair should be attended to now while outdoor work is slack.

9. Grapevines can be cleaned up and pruned at any time now. It is a good practice to remove all the loose bark and wash the canes with a good strong soap insecticide or spray them with an oil spray to destroy larvae.

10. If cold weather prevails it is well to look over the vegetable trenches to make sure that the frost is not getting in and injuring the roots. Plenty of leaves piled on top is the best protection for the winter.

18. Plants that are growing in benches, such as carnations, roses, antirrhinum, etc., should be mulched with cow manure or soil made of equal parts of top soil and well-rotted manure with a little bone meal added.

19. Boxwood must be protected, else it is very apt to winter-kill. Burlap covers, corn stalks, pine boughs or any material that will keep out the frost but admit air may be used for this purpose. Apply it now.

20. At this season of the year it is necessary to fertilize indoor cucumbers and tomatoes to assure fruit. Collect the pollen in a spoon and distribute it to the other blossoms with a camel's-hair brush.

21. Melon frames, tomato trellises, garden seats and other wooden garden material should be painted. Use good paint, and where necessary apply two coats. This is considerably cheaper than constant renewals.

22. Ferns, palms and other house plants should be top-dressed occasionally with some of the concentrated plant foods sold for the purpose. Keep the surface of the soil loosened so that no green scum forms.

23. The foliage of house plants must be kept free of insects. Sponging the leaves with a soap solution to which a good tobacco extract has been added will destroy white scale, red spider and green fly.

24. Chicomery is one of the best winter salad plants. It can be forced in any ordinary cellar by planting the roots in boxes and keeping them dark. They can also be grown outside in trenches filled with hot manure.

25. This is the time to plan and even install some sort of irrigating system in your garden. Don't wait until summer for dry weather is just as sure as taxes and you had best be ready for it well in advance of its arrival.

26. Fruit trees, and especially small ones, should be protected from rats, rabbits and other rodents. Ordinary tar paper wrapped around the stem from the ground to a height of 15 inches is sufficient.

27. The value of the landscaping departments maintained by the big nursery men should not be overlooked. They are prepared to plan all sorts of plantings for you and submit figures of costs, etc.

28. Poor lawns should be top-dressed, using a compost made of screened top soil with about 20 per cent bone meal and wood ashes added. This may be applied to the lawn liberally now, with some grass seed.

29. Vegetables of all kinds that are stored in cellars should be looked over with the purpose of removing any decayed tubers there may be. A few bad ones will soon cause considerable damage to the rest.

30. Mushroom rooms may be grown in any ordinary cellar; the important point is fresh stable droppings for the bed. Don't let them ever get really dry. Use new culture spawn, as it is more certain than the old kind.

31. The planting of deciduous trees and shrubs may be continued just as long as the weather permits. Mulching heavily immediately after planting will prevent the penetration of frost if it should come soon.

WAL, I reckon we'll be gittin' snowed in ag'in purty soon. Already they's been a couple o' flurries, scuddin' across the thin black ice on the millpond an' rustlin' dry-like through the oak leaves on the far shore. I'm lookin' any day to see the sky hazin' up to the north'ard the way she does when a real storm's a-comin'.

City folks seem to think us farmers is cut off from ev'rythin' soon as snow sets in. They don't figger on our party telephone lines, an' how they keeps us posted on what all the neighbors are doin' an' sayin'. Ye see, it's thisaway: Lem Hawkins he wants Zeb Cuddeback to pay that note o' his'n, so he rings Lem up—three long an' two short turns o' the crank on the telephone box. Right away all the seven other phones on the line rings three long an' two short, an' seven of us takes down our receivers quiet-like to hear what Lem's a-goin' to do 'bout it. Er our bells ring one short an' three long, an' we find out what Doc Shinhopple thinks is the matter with Mrs. Carberry's newest twins. Er four shorts, an' we hear they's a new set o' harness down to the railroad station fer Jake Hopper, an' when's he goin' to come git it? Yep, the party line's a great thing fer us farmers, specially after snow flies.

—Old Doc Lemmon.



SUGGESTIONS

Prints
Mirrors
Foot Rests
Small Tables
Oriental Rugs
Occasional Chairs

THE PRACTICAL GIFT NEVER SEEMED MORE SENSIBLE, NOR MODERATE COST MORE INTERESTING, THAN AT THIS CHRISTMAS SEASON. SUCH GIFTS RECEIVE A SPECIAL WELCOME, FOR THEY ARE BOTH USEFUL AND BEAUTIFUL, RESPECTED AS WELL AS ADMIRER

W & J SLOANE

FIFTH AVENUE & 47TH STREET, NEW YORK
 SAN FRANCISCO WASHINGTON

SUGGESTIONS

Lamps
Desk Sets
Porcelains
Book Ends
Smoking Stands
Vacuum Cleaners

TO PUT IN THE CARD ROOM



Your Casement Windows as They Should Be

You can make your outswung casements all that you have imagined they should be—beautiful windows that can be opened and closed without the least awkwardness. Think of being able to handle them without interfering with flowers, screens or draperies, of locking them so they will not bang in the wind. These and all the familiar troubles that come from old-fashioned hardware are ended once and for all with—

Monarch Control-Locks

With an ornamental little handle you do it all. Screen or curtains are not disturbed in the least. Raise the handle, and you can lightly swing the casement to any angle you desire. Turn the handle down, and you firmly lock the casement at just the point you wish.

The Monarch Control-Lock is as practical and convenient as an electric light switch. It is as durable as though it were a solid piece of steel.

See operating models in your hardware dealer's display room. Write for our booklet—"Casement Windows."

Made by **MONARCH METAL PRODUCTS COMPANY**

Manufacturers also of Monarch Metal Weather Strips

5000 Penrose Street, St. Louis, U. S. A.
Canadian Branch: King Construction Company, Ltd., 40 Dover Court Road, Toronto, Canada.



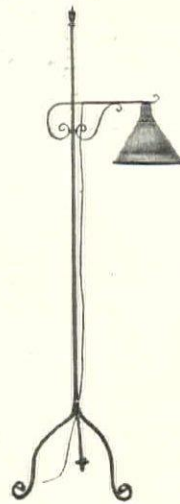
MONARCH

CASEMENT WINDOW HARDWARE



2131. Blue, green, tan or rose leather case 10" long, 200 chips and cards, \$13

2132. Black sateen card table cover edged with blue and green wool and tassels, \$6.50



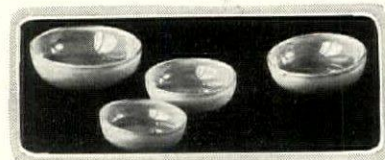
2133. A wrought iron bridge lamp has a paper shade parchment colored. 64" high. \$8



2134. Six good bridge score pads are \$1.20



2134-A. A graceful smoker's stand in wrought iron with an antique or green finish is \$8.75



2135. A set of four glass ash trays packed in an attractive box is \$2.50. The colors are green, blue or yellow



2136. A black lacquer card table decorated with a gold line is covered in black sateen, \$10.75. 2137. The little hammered silver-plated clip-on ash trays and glass holders are \$3.15 each, including the 15c tax



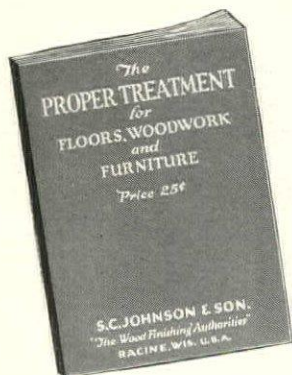
This Company has been engaged in the making of Architectural woodwork for more than half a century. The illustration shows President's room, Phoenix Mutual Life Insurance Co. Building, Hartford, Conn. Benjamin Wistar Morris, Architect.

MATTHEWS BROTHERS MANUFACTURING COMPANY
ARCHITECTURAL WOODWORK

52 VANDERBILT AVENUE
NEW YORK

ESTABLISHED 1867

MILWAUKEE
WISCONSIN



This Book on Home Beautifying—Free

This book contains practical suggestions on how to make your home artistic, cheery and inviting. Explains how you can easily and economically refinish and keep furniture, woodwork, floors and

linoleum in perfect condition.

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JOHNSON'S Paste - Liquid - Powdered PREPARED WAX

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This special offer is good through dealers—or send \$3.00 direct to us. (Send \$3.50 if beyond the Ohio or Missouri.)

Mail attached coupon for Home Beautifying Book—free and postpaid.



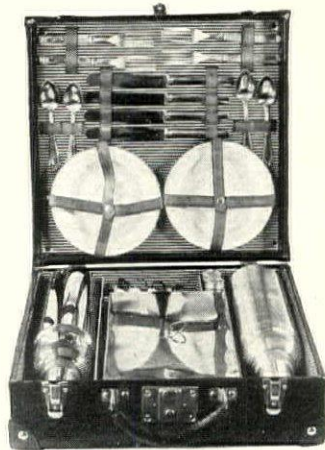
S. C. JOHNSON & SON, Dept. HG 12, Racine, Wis. (Canadian Factory—Brantford)
Please send me, free and postpaid, your book on Home Beautifying, "The Proper Treatment for Floors, Woodwork and Furniture."

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My Name.....

My Address.....

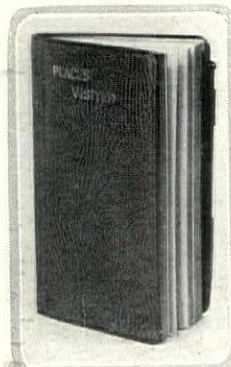
FOR THE TRAVELER



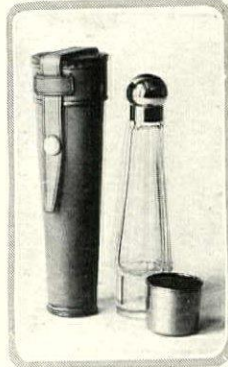
2138. A black enamel luncheon case is equipped for four people. \$23. Vacuum bottles extra



2139. Utility case of black cowhide or patent leather lined with colored moiré. 9" long. \$8



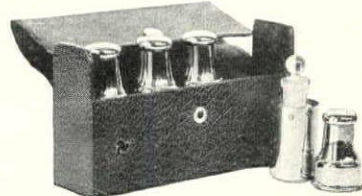
2140. Memorandum book in blue, rose, black or tan leather. \$2.50



2141. Leather case 5" high holds bottle and cup, \$5



2142. Black cowhide bag 15" long, fitted with shell, \$63, including \$3.50 tax



2143. Leather case 7" long, holding 4 nickel topped bottles, is \$7.50

GOODYEAR



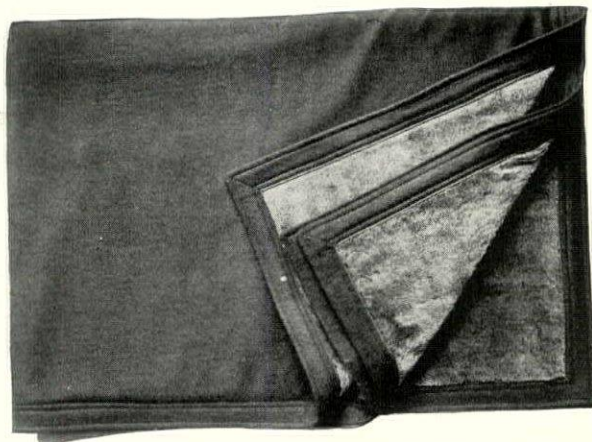
A view of Grant Park, a popular parking place in Chicago, where, as in other parts of America, "more people ride on Goodyear Tires than on any other kind"

Copyright 1921, by The Goodyear Tire & Rubber Co.

THE very evident preference of the people of America for Goodyear Tires for passenger cars has been openly and honorably earned. Year after year, without interruption or exception, Goodyear Tires have given them good service. They have delivered great mileages, of a peculiarly satisfying kind, distinguished by an unusual freedom from trouble. Their quality today is higher than ever before, and public preference for them is greater than at any previous time. To be sure of economical tire equipment on your car—make certain you get Goodyear Tires. More people ride on Goodyear Tires than on any other kind.

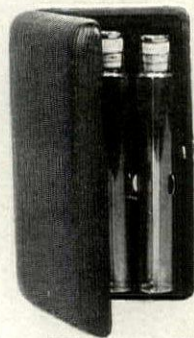
WHEN YOU GO MOTORING

Kindly Order by Number



2144. A motor robe of brown, blue, or maroon broadcloth is lined with matching plush. \$20

2145. Three bottles 7" long topped with nickel corks fit into a flat black leather case, metal lined. \$10



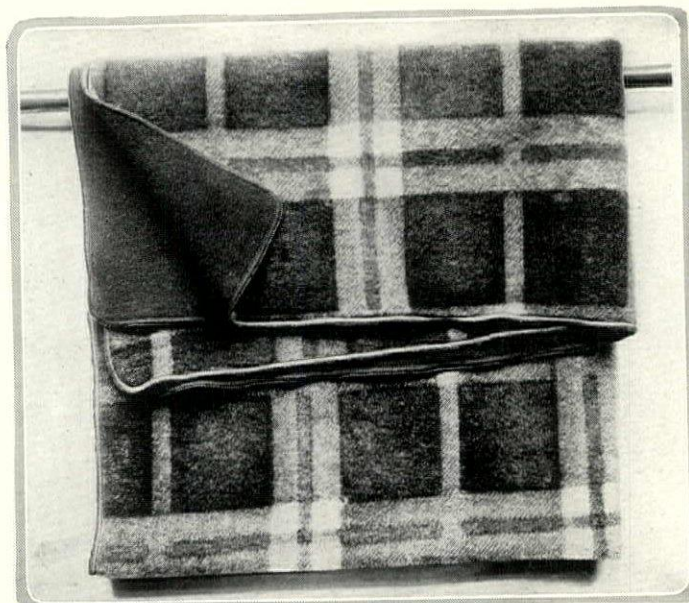
2149. A warm wool scarf measuring 60" may be had in all heather mixtures for \$4



2146. For the woman who drives comes a pair of tan leather gloves, wool lined. \$6.50



2147. Non-breakable one-quart vacuum bottle, \$10. 2148. Tan calfskin case \$4.50



2150. An unusual plush motor robe comes in warm "clan" plaids—red and green, blue and green, gray and yellow, gray and red, brown and yellow or black and white. It is remarkably priced at \$14.74



Fashion has recognized the charm of candle-light

In contrast to the glare of electricity or gas, candle-light casts a magic glamour of romance and beauty over everything it touches. Its soft radiance and restful, kindly glow form a perfect background for all tender sentiments which we associate with Home.

Leaders in the world of fashion recognize the charm and kindness of candle-light in making everything and everyone appear to the very best advantage. That is why they pronounce candles an illuminating and decorative necessity in boudoir, dining-room, reception hall and living-room.

For quality of materials and superiority of art and craftsmanship, Atlantic Candles stand alone. They give an especially soft, steady, smokeless, odorless light and burn down evenly with a perfect "cup."

There is an Atlantic Candle for every purpose and occasion—in a variety of sizes, styles and colors. You should find them at your dealer's. Atlantic Candles are easily identified by the label on the box or the band on the candle.

THE ATLANTIC REFINING COMPANY
Philadelphia



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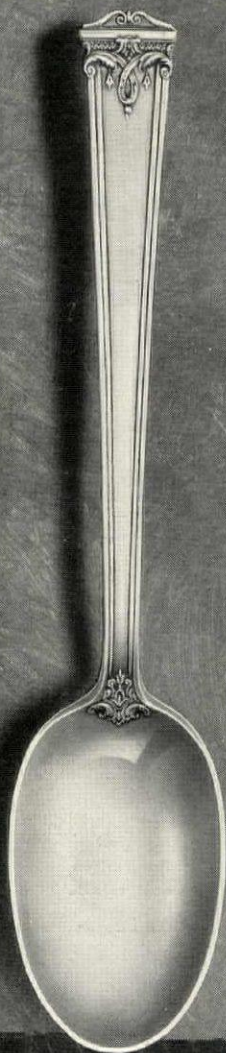
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IN the world of homes, International Sterling is the symbol of fine living. In the realm of wealth, it is the most useful and permanent form of property. In the sphere of family, it is the heirloom enduring.

In International Sterling, classic beauty, the eternal, has been wrought into solid silver, the imperishable.

Trianon, massive yet chaste and graceful, is a new masterpiece of the classics. Your jeweler has it in complete table service.



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on Request*

Write for Book 154,
the Trianon brochure.
International Silver Co.
Meriden, Conn.

*This craftsman's mark
identifies the genuine*



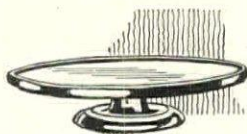
INTERNATIONAL SILVER CO.

CHRISTMAS GIFTS CHERISHED ALL YEAR 'ROUND

SOMETIMES gifts are chosen hastily at the last moment. Often there is insufficient time to weigh and consider.

This year if you are pressed for time—and of course, if you have plenty of time as well—if you appreciate that gifts for the home must be useful and durable, if you wish to be sure that your gifts will be correct, come to Lewis & Conger's.

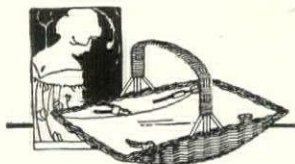
For useful and durable and correct gifts are the only kind of gifts you can buy at Lewis & Conger's.



Mahogany Lazy Susan revolves, passing this or that to everyone at the table. \$15



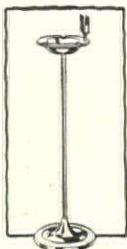
Fireplace goods of every description and every size. Fire lighter with tray. \$4.63. Bellows, natural oak, \$9.50; dark oak, \$10.50.



This garden basket brings happy thoughts of Springtime. With nickel plated tools. \$16



Hot water plate of fine china and nickel base keeps food savory for late comers. \$5. Cover \$2.



A smoke stand for his den or cozy corner. All metal, in dark bronze and old brass, or silver gray and gilt finish. \$13.75



Rollicking friends from Mother Goose adorn the children's china. Other patterns, Mother Goose, Old King Cole and Old Woman in Shoe. Set \$4.50



Electric percolator with silver plated lining to grace the table and make good coffee. Six cup size \$12.34, including tax.

THESE illustrations merely suggest the type of things you will find in this store. Order by mail if you cannot come here in person.

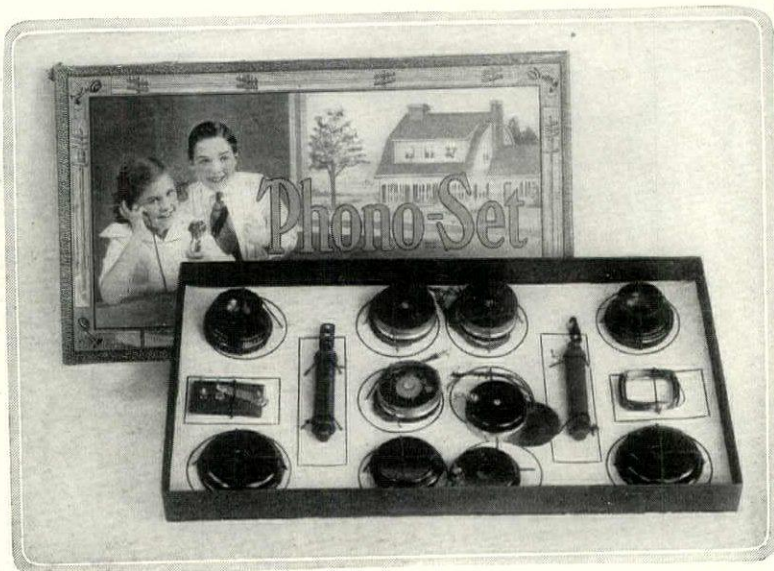
Forty-Fifth St.
and
Sixth Avenue



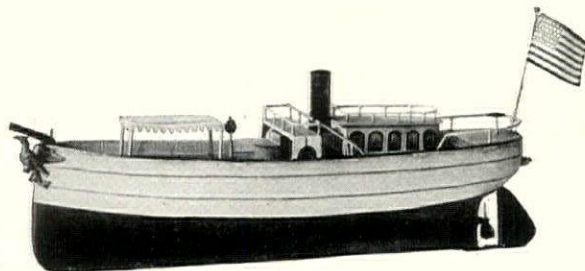
One block north
of
Hippodrome

LEWIS & CONGER
NEW YORK CITY

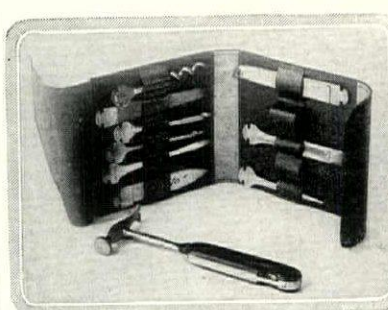
FOR A RAINY AFTERNOON



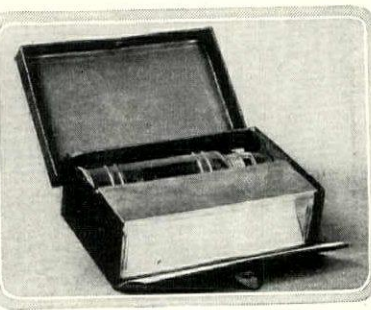
2151. Above is shown a complete telephone outfit that can be easily adjusted. It comes with full directions for \$5.75



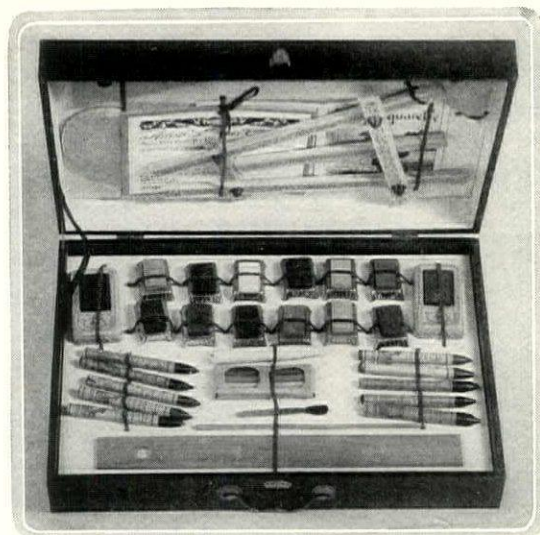
2152. A motor scout patrol, gaily painted red and white, measures 10" long. It may be had for \$4.49



2153. A leather case holding ten practical tools which fit into one handle is \$10



2154. This school kit holds a half pint vacuum bottle and a metal lunch box. \$6.25

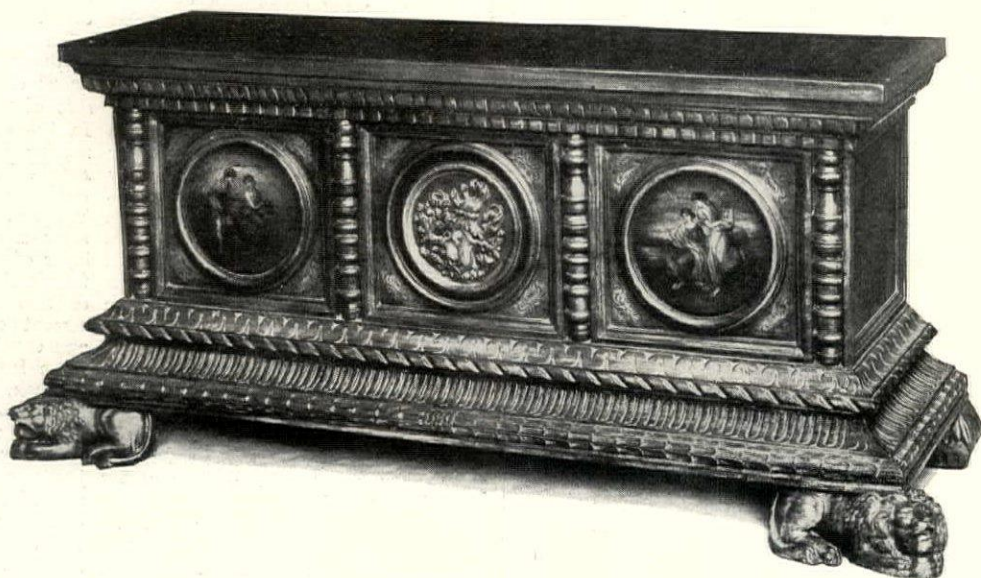


2155. Paints, pastels, an easel and pictures to color are packed in an attractive box which may be purchased for \$2.75

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NUMBER 3143-Y



1949-Y



1982-Y



3010-Y



G-4



1984-Y



3141-Y

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1950-Y

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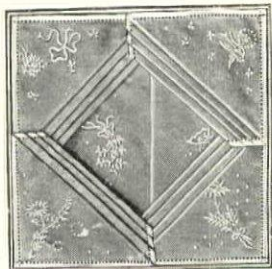
If You Are Going to Build

(Continued from page 35)

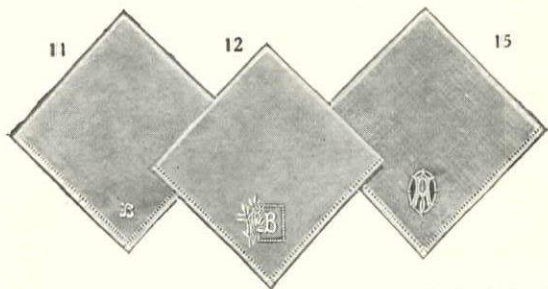
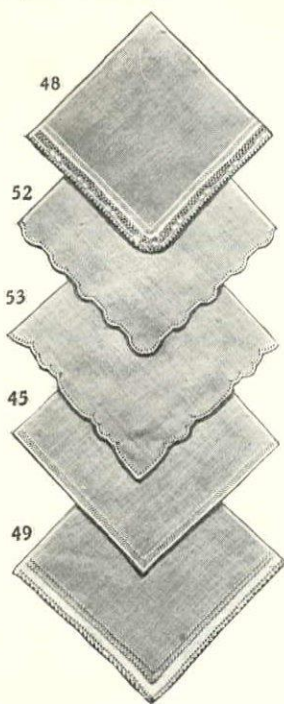
USEFUL XMAS PRESENTS

Booklet "Gift Suggestions No. 20" Sent on Request

- Ladies' Fancy Handkerchiefs
 48. Real Val Lace, 6 for \$21.00
 52. Swiss Openstitch edge, 6 for \$21.00
 53. Swiss Openstitch edge, 6 for \$24.00
 45. Fancy Stitch, Linen, 6 for \$9.00
 49. Real Armenian Lace, 6 for \$21.00



20. Pure Linen Hand Embroidered Corner Handkerchiefs, ribboned and boxed, 6 for \$5.00



11. Ladies' Pure Linen Cambric Initial Handkerchiefs, 6 for \$ 3.00
 12. Ladies' Pure Linen Cambric Initial Handkerchiefs, 6 for 4.50
 15. Ladies' Pure Linen Initial Handk'fs, Swiss Embroidery, 6 for 15.00



139. "Marjorie" Set in Real Irish Lace, for wearing with Dresses or Sweaters, \$8.50 set
 140. Hand made Organdie Set trimmed Real Val, \$10.50 set
 141. Beautiful Modiste Veste Collar and Cuffs, made of Carrick ma Cross Lace and Net, \$28.00 set

WALPOLE BROS.

Fifth Ave. cor. 35th St. New York
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lar, it is expensive if properly done, and a very dubious process if not well done, so that the best way to guard against the entrance of water is to lead it away from the house by a drain around the foundation before it has a chance to work through the cellar walls or up through the cellar bottoms. The drain must, of course, have an outlet lower than the cellar of the house itself, a thing easily provided in a hilly community where the lot is higher than the street, but in a flat country a way to dispose of it is often not so readily to be found". But I think the consensus of opinion seems to be that it is better to waterproof cellar and walls than to drain, because a drain pipe must connect with the sewerage system and in case anything happens in the way of a stoppage, no matter how far removed from the house the sewage is, it is bound to back up through the drain and thus out into the cellar. Of course it is possible to drain through what is called a "dry well", but if your cellar excavation is below the water line your "dry well" will become water soaked in case of severe storms, and the drainage will return to the cellar. In this case there would not be the danger of sewage but it would mean dampness and disintegration.

But the surest method of obtaining the absolutely dry cellar is to make your foundation walls and cellar floor waterproof. This is more expensive than draining with pipes, but there are very good architects and builders who feel that it is the only sure way to build for health, and that is, in the long run of course, economy.

Cellar Walls

Unless you want an exceptional amount of light in your cellar do not have the foundation wall over 6" above the ground, and even with 6" a good deal of light can be furnished by building areas in the wall at certain intervals. The amount of excavation for the cellar will depend upon the space needed. If you wish a laundry, preserve closet, heating equipment and storage for coal, vegetables, etc., you will need a good deal of space, and you must dig deep

enough to have ample head room for safety and comfort. Also your lighting and plumbing equipment must all start in the cellar, and the ash chutes coming from the kitchen stove and your open fires must have a dumping place in the cellar.

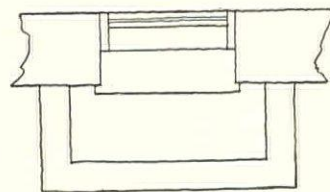
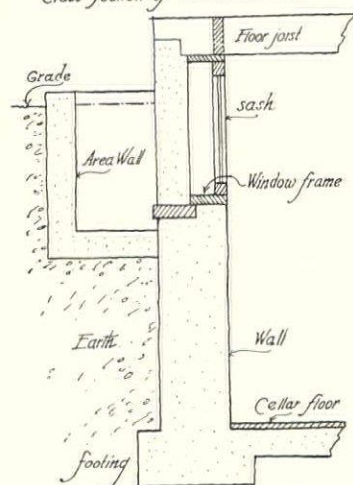
To insure complete insulation against a damp cellar first lay cinders 6" or 8" deep and let this project either side of the foundation wall about 6". In the case of any danger from the seeping in of water a concrete floor should be laid over this and then a waterproof surface which consists of layers of tarred felt and between each layer a coat of tar pitch. The first layer of felt is mopped to the concrete floor and side walls with tar pitch. All of this is finished with a course of cement completely covering the floor and curving up on the walls as high as there is any danger of water seeping through.

Your foundation wall must also be laid on a 1' footing. This footing is usually of stone laid up with mortar joints or a trench perhaps dug and slushed solid with concrete. The concrete must be thoroughly rammed in the trench to avoid water seeping in around the gravel and making the walls porous. If the walls are of stone or brick they must be so bonded that the joints do not come together and allow the footing to crack under the strain of the weight which it supports. If the various courses of brick or stone are not bonded together properly the walls will split vertically and not only permit dampness to enter, but there is danger of the walls settling. Of course the thickness of your foundation wall must depend upon the weight it is to carry, and this the builder can decide with mathematical certainty. Brick or stone are equally satisfactory on the ground that has been properly drained. If brick, it should be of the well burnt variety.

If the walls are brick, two coats of whitewash will give you a clean fresh surface; if stone, it is better to cover with cement, pure white—and, of course, the ceiling would be white cement—for hygienic as well as aesthetic reasons.

(Continued on page 74)

Cross Section of Foundation Wall



Plan of Area

Cross-section and plan of foundation wall and area, showing how the footing is laid

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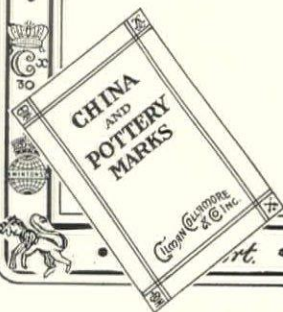
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The JOY of GIVING



ON one day in the year all Christendom pauses in the pursuit of gain and dedicates itself to the idea that giving is better than getting.

Since the tide of time first broke, in ripples now too faint to be heard, experience has proved that to receive one must serve and Service is the giving of one's self.

FOR one hundred and eight years Seth Thomas Clocks, with faces wreathed in smiles and holly, have watched the spark of the Christmas spirit as it has lit candle after candle in the homes and hearts of America's millions.

Ticking the midnight hour, they watched our great grandmothers slip silver buckles and snuff boxes into our great grandfathers' hose. Their muffled voices said, "Good, good" when grandfather smuggled a cashmere shawl into grandmother's fireside chair.

And, as regularly as Christmas has come, innumerable Seth Thomases have beamed at the smiling faces that have peered into theirs answering the exclamation, "Oh! A Seth Thomas for me. How beautiful! How wonderful!" with the friendly greeting—"I'm glad to be here. Start my pendulum and let's make this a regular home."

The business of making Seth Thomas Clocks has survived the years, not because they represent so much fine mahogany, so many wheels of brass, such beautifully chaste dials—but because they are the sum and substance of millions of moments of the lives of men and women who have given all of themselves to their tasks.

SETH THOMAS CLOCK COMPANY



THE NEW PREMIER Pathéscope

Flickerless "SAFETY STANDARD" Motion Picture Projector

Will Your Christmas Be Like This?

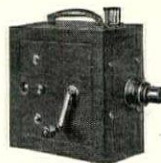
Will you invite your favorite film stars—Norma and Constance Talmadge, Elaine Hammerstein, Douglas Fairbanks, Charles Ray, Wm. S. Hart, Charlie Chaplin and scores of others—to your home this Christmas? Will you let the darlings, heroes and comedians of filmdom hold every member of your family spellbound for hours, with motion pictures of your own selection, projected by a New Premier Pathéscope?

From thousands of reels of the world's best Dramas, Comedies, Animated Cartoons, Scientific, Travel, Educational and War pictures you can make up your own programs to thrill, entertain, amuse or educate every individual.

The New Premier Pathéscope is the ideal Christmas gift. It will start a forever-interesting, forever-new series of enjoyable evenings, that will bind your family group together, keep the young people home and afford delightful recreation for years.

The Pathéscope is *so exquisitely built* that its large, brilliant, flickerless pictures amaze expert critics. But best of all, the Pathéscope is *safe*. Ordinary inflammable film is dangerous, and State, Municipal and Insurance restrictions prohibit its use without a fire-proof enclosing booth. But the Pathéscope uses only "Safety Standard" film approved by the Underwriters' Laboratories, Inc., for use without a booth, by anyone, anywhere, anytime.

Make Your Own Motion Pictures



A real record of a Christmas group—how precious it would be! The same group isn't together every year. Before next Yuletide someone may marry, move away, or even be "taken away". Still-pictures of posed family groups never seem real; never like the friends you know.

But with a New Premier Motion Picture Camera, pictures of baby, the older children, Father and Mother, all in the midst of their characteristic activities, live and move with all the vividness of real life. What priceless treasures to hand down to your children?

Come and Operate the Pathéscope Yourself

No lifeless still-picture, no description however vivid, can convey any adequate impression of the thrill and indescribable charm of seeing the Pathéscope in actual operation. Come to any Pathéscope Salon, choose your own pictures and operate the Pathéscope yourself. Write for the address of the nearest agency.



The Pathéscope Company
of America, Inc.

Willard B. Cook, President

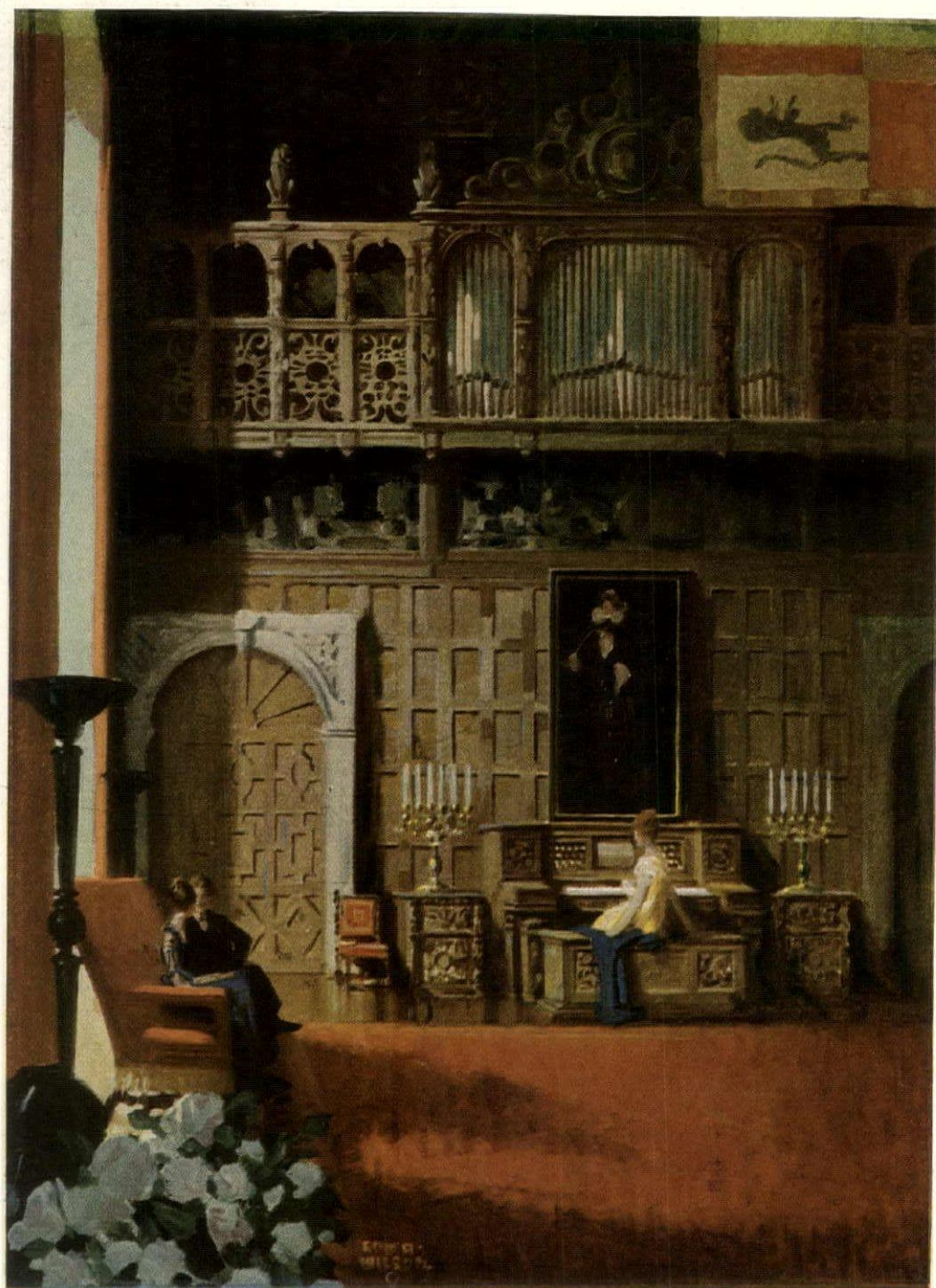
Suite 1828, Aeolian Hall, New York

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MEMBER



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A PIPE ORGAN is not a piece of furniture to be moved from home to home. It is a part of the home, as integral as the conservatory or billiard room. It is for homes that are built by owners, for one's own home, as a fine and finishing touch.

There is a sense of completeness in having

the greatest musical instrument as your very own that nothing else can give.

The Estey Residence Organ can be played by self-interpreting rolls or by the hand of the organist.

THE ESTEY ORGAN COMPANY
Brattleboro, Vermont

Crane's Linen Lawn

The Correct Writing Paper



Crane's Linen Lawn

Crane's Distaff Linen

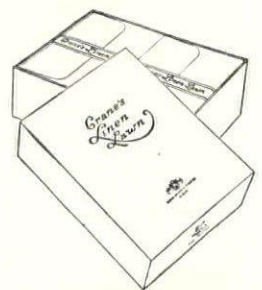
Crane's Linen Lawn

Crane's Kid Finish

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Usable samples sent on request for 25 cents.

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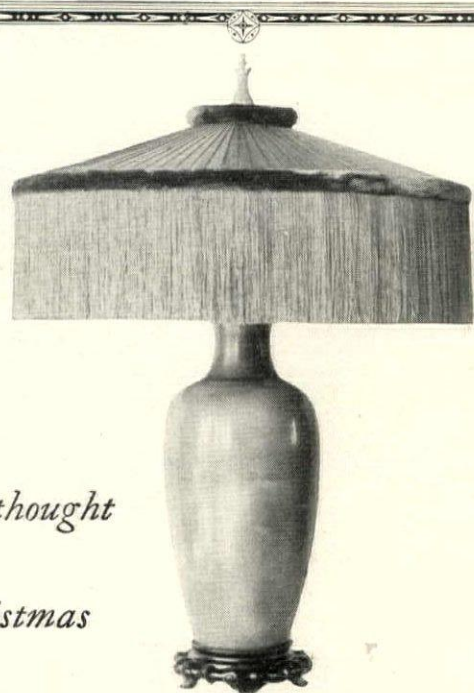
A beautiful piece of furniture very often adds the final touch of charm to an unattractive interior.

For over half a century McGibbon & Co. has catered to a most distinguished clientele who appreciate McGibbon quality and personal service.

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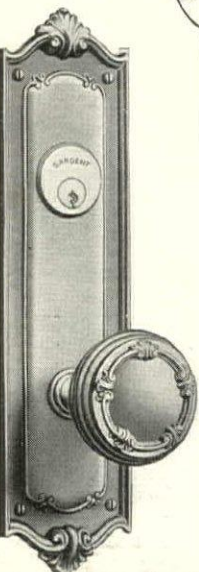
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If You Are Going to Build

(Continued from page 70)

The most important furnishing in the cellar is the heating plant (details of which we will give in a later article). Naturally it must be placed where it will economically and adequately heat the house. To avoid the escape of heat into the cellar, the furnace pipes, and the boiler in case of steam heat, should be completely encased in asbestos covering. You will save the expense of this in lower coal bills the first year.

Ash Disposal

There are new and excellent methods for the disposal of ashes worth studying, because it is impossible to keep an immaculate cellar if ashes are taken out of the furnace in the old way, in an ash can and wheeled away. A practical ash-receiving device consists of a turn-table carrying a half dozen or more cans, shaped so as to fit together somewhat like the sections of an orange, each holding as much as an ordinary garbage can. The table swings under the front part of the furnace, beneath which the ashes are dropped without bringing them into contact with the cellar air. When one receptacle is filled, the table is turned and another can brought into place. By means of a simple hoist the cans are easily brought to the floor and carried outside when desired.

If your garbage cans are kept in the cellar because there is no place back of the house, no small outside closet or room, then the most practical method is to install one of the new small incinerators. The cost is not heavy and the danger from garbage in or about the house is avoided, also the possibility of odor, if refuse is burned in the furnace. These incinerators do not involve a large outlay of money, and soon pay for themselves, not only in the matter of the saving of bills for city garbage service, but also in the increased assurance which they render against disease.

One of the new inventions for the convenience and health of a household is a combination hot water heater and incinerator. This economical contrivance is arranged so that the heating plant is partly fed by the garbage from the house. The saving on this is of course twofold. After the heater is installed there is only a small expense for fuel and no expense for the removing of garbage.

The coal bins will be placed very close to the heating plant. The enclosure for coal should be shut in tightly with manufactured boards or wooden walls which reach without fail, from floor to ceiling, and the door to the bin must be kept closed, for this modern white cellar would soon lose its reputation if smudges of coal dust appeared on its immaculate surface. The only way to avoid dust in the cellar is to

have the coal put in the bin through a covered chute which will connect directly with the delivery wagon.

You will want electric lights in your cellar for twilight, night and stormy days, also unless a cellar is light you may rest assured it will not be clean. It would be against human nature.

Naturally the laundry should be placed as far as possible from coal and furnace, and for economy's sake the electric or gas meter should be nearby, as this laundry will be fitted with electric or gas washing machines, driers, and, of course, irons. Laundry work done by these almost miraculous mechanical appliances loses much of its old horrors, and the clothes come out sweeter and cleaner.

Storage Equipment

It is possible to secure preserve cabinets, convenient and pure white, for this cellar equipment, but many very good housekeepers are satisfied with white enameled shelves hung from the ceiling at a convenient height and well away from the furnace. Sets of shelves, if there is room, are also provided for fruits and vegetables. These should be hung low, the idea being to get good ventilation and fresh cool air, in which all edibles will last longer than shut away in a closet. If, in spite of precautions in the way of screens in the little windows, insects should penetrate this spotless place, hang full curtains of mosquito netting about the vegetable and fruit shelves. These will let in air and keep out insects, though of course we do not like to believe that there lives an insect with soul so dead that he would trouble this immaculate place.

Where it is practicable there should be a flight of steps leading outdoors as well as one direct to the kitchen or back hall. Then all vegetables, laundry work, etc., can be taken directly to the cellar without passing through the kitchen. And the entrance to this flight of steps can be made quite a picturesque detail of the basement wall if well planned.

If for any reason white is not desired in the cellar the only really satisfactory substitute is a warm yellow, a good, ripe pumpkin color. This will give you the effect of sunlight and is perhaps more lastingly clean than pure white. But whether white or yellow is used, the cellar must be done over at least once a year. You will find that this perfection of convenience and exquisite cleanliness in the cellar will set a sanitary standard for the whole service end of the house. In all details of home building there is probably no appointment that in the long run brings you greater satisfaction than a cellar that has been made to realize your ideal of convenience and sanitation.

Gardens of Spain and Portugal

(Continued from page 36)

that Navagero had reached Spain in safety, adding, "I see that this pilgrimage will be pleasant to him, if only it will enable him to discover new plants and other rare things and, as he says himself, I am sure he will return home laden with them."

Navagero's own letters abound in praises of the gardens of Spain, which he declares more beautiful than those of Italy. The Moorish Alcazar of Sevilla, with its exquisite patios planted with shady orange and lemon trees, was the fairest place he had ever seen. He visited the old Carthusian gardens on the plains of Sevilla along the Guadalquivir and lingered where even today one may find heavy bowers

of roses and fragrant myrtle groves. He praised the vast garden of the Monastery of Guadalupe, delighted in the Alhambra and climbed the heights of the Moorish pleasure palace of Generalife where, he wrote, "nothing is lacking to complete the charm and perfection of this spot save the presence of a scholar to enjoy its beauty." From Barcelona he sent home to Venice some *caromba* trees; from Sevilla he dispatched the seeds of the sweet orange as well as some curious roots that he called *batate*, lately come from the Indies and tasting like a chestnut (was this our modern sweet potato?). He sent also a flowery shrub called *ladano* with a blossom between

(Continued on page 76)

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SYRACUSE, N. Y.
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Gardens of Spain and Portugal

(Continued from page 74)

a white rose and a cistus. He sends a gift of the new fruit called banana, which he describes as having a flavor between a quince and a peach. His gardener Frate Francesco is directed to put plenty of roses in between his groves and the boundary walls and to see that they are trained to grow on a trellis, after the fashion practised in Spain.

Famous among these older gardens were the Cigarralas of Toledo where Cardinal Quiroja and his canons took their ease under the ripening apricot trees, where at evening time the great El Greco came out to walk up and down the terraced mountain decked with the marble urns brought from Rome by Cardinal Gil de Albornoz in company with his dear Fray Hortensio and Covarrubias, discussing passages from Homer and Aristotle, Petrarch and Ariosto, or hearing their friend Josef de Valdivielso read from his *Romancero Espiritual*, and the roguish Tirso de Molina rattling off snatches of the novels, poems and plays that were later published under the title of *Cigarralas de Toledo* (1616-1635).

All nature seems to unite to display her universal products in the central regions of Portugal. Nowhere else can be seen such contrasts; for here on one side are chestnuts, and beside them great camellias under their heavy weight of crimson and pink blossoms. Mighty oaks mingle their branches with lofty magnolias; cedars cast dark shadows over Brazilian ferns; araucarias, enormous pines, mingle on the slopes with elms; date palms interlace with enormous hortensias; strangely shaped geraniums, all kinds of roses, all the flowers that grow in the Russian springtimes, on the Norwegian fjords, on the Himalayan steeps, blooms of different epochs and different climes, unite to form wonderful haunts of beauty through which we can catch glimpses of palaces, castles and monasteries with ghostly presences of many centuries and the whispers of the joys and sorrows of a vanished world.

Around the old Alcazar in Cintra the gardens have disappeared, but under the Castello de Pena there are lovely relics of oldtime gardening, beautiful water-runs and artfully placed pools under the shadows of heavy forests filled with nightingales. The French influences, always powerful in all that concerns Portugal, have laid a distinctive mark upon the surviving gardens, but we have in the writings of Sa de Miranda (1489-1558) plentiful details of his Quinta da Tapada, the fertile valley of Minho on the banks of the Neiva. This garden-loving poet and philosopher sings ceaselessly of his orchards and farms, his flowers and fruits. He traces the life of a scholar in the country among his books with his pastoral friends and hunting hounds. The picture speaks of comfort, and pleasant occupations rather than of formal art or a life of prescribed convention.

Royal Gardens at Cintra

There still exists at Cintra the royal domain of Ramalhao, built by King Diniz (1279-1325) for his wife Saint Isabel of Portugal, a curious melancholy garden. Near Cintra is also the old park of Regaleira, as well as the estate of Monserrate, dating from 1580, the home of the eccentric author Beckford who restored it with the aid of the English architect Burnett and the gardener Burt, making a marvellous combination of northern and southern beau-

ties. Most interesting, however, of the Cintra gardens is Penha Verde, the retreat of the great Indian Viceroy João de Castro (1500-1548) for which he sighed in the midst of his victories of Cambaya and Diu. "Here", says one of his early biographers, "he amused himself with a new and strange kind of agriculture, for he cut down fruit-bearing trees and planted wildwoods, perhaps to show that he was so disinterested that not even from the earth would he expect reward." He decked his lands with stones bearing ancient Sanscrit inscriptions, constructed lovely staircases of brick faced with Dutch *azulejos* or tiles, now half buried in the moss. When bidden to ask favor from the King, he craved only "a chestnut grove which you have in the Serra of Cintra, by the King's Fountain, bordering on my quinta, that my servants having chestnuts to eat on my estate may not go plundering what does not belong to them." Hither he begged to return from India a few days before he died in the arms of Saint Francis Xavier at Goa.

Near Coimbra there still exists the Quinta das Lagrimas, with its Fonte dos Amores, where the fair Inez de Castro was murdered in 1355, as Camoens so tragically relates. It is a melancholy stretch of boxwood paths, some broken arches with rocks and trees, an arrangement interesting to the student of old Portuguese gardening. Close at hand, at Bussaco, is the ancient Monastery of the Carmelites dating from 1268. Its cells are lined with cork and it still can boast of its matchless cypresses, gigantic oaks and chestnuts, which a papal bull of Urban VIII in 1643 protected with a threat of excommunication on anyone who should dare to injure this "sacred forest".

Near Madrid

Along the Manzanares near Madrid we come upon gardens created nearer to our own days, such as the Villa del Campo of the King and the neighboring estates of the families of Vargas, Lujanes and Coellos, that were the original settings for the dramas of Lope de Vega and Calderon, and are to be seen in the background of Goya's tapestries in 1777. There was also Goya's little house and garden, the Villa del Sordo, with its view of the plain of Madrid and the Guadarramas, like, as he said himself, the Roman Campagna and the Alban Hills.

A typical 18th Century garden may be seen in the Parque Maria Luisa, which will be remembered by visitors to Sevilla. It stretches along the Guadalquivir on so low a level that it suffers from the winter inundations of the stream. Originally part of the gardens of the Palacio San Elmo erected in 1734, it displays in its numerous pebbly paths, trimmed boxwood and florid statuary the Franco-Spanish taste of its century.

This sums up the story, untreated as yet by any exhaustive author in Spain or elsewhere, of the informal charms and romantic personal character of Peninsular gardens. It would be a real refreshment of spirit to find their peculiarities studied and copied by our own landscape artists so busy at present in transferring the sentimental qualities of English vistas and the stiffness of French theorists to our home parks and gardens. More careful study of Moorish motives and old Spanish monastic retreats would surely result in greater variety in our gardens.



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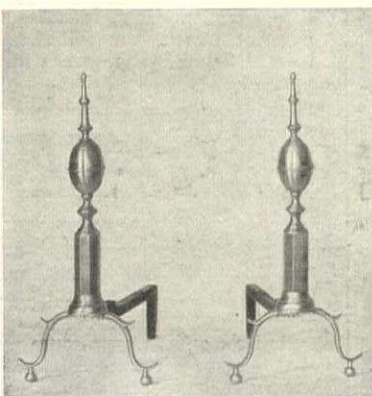
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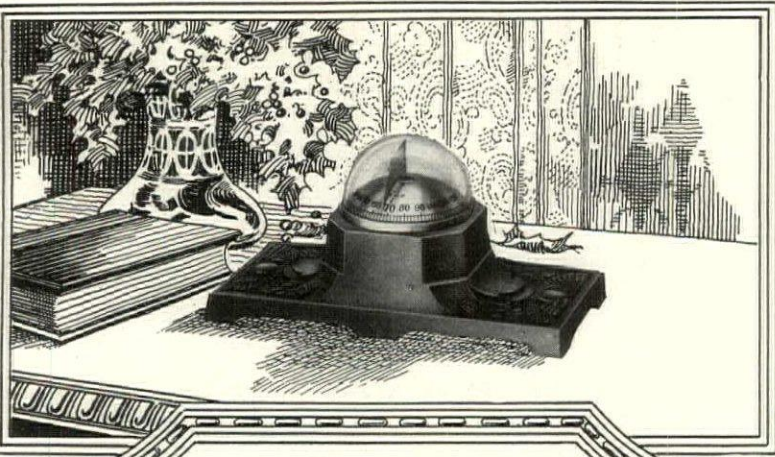
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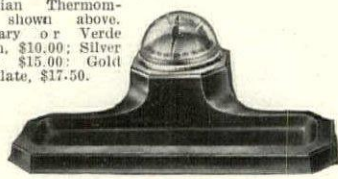
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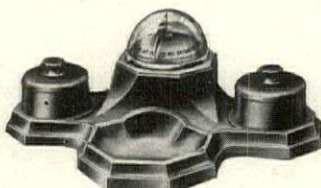
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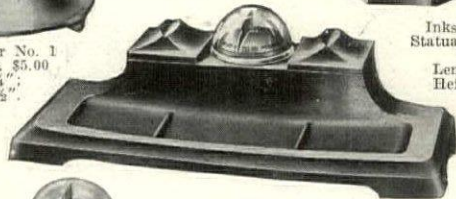
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The Barometer in the House

(Continued from page 31)

barometer is commonly noted in summer during the thunderstorm season when an abrupt drop is almost immediately followed by the storm, and even while the storm is at its height the barometer may commence to rise, thus showing that the storm will soon cease and clearing weather will follow. The rapidity of the rise or fall is indicative of the shortness of duration of the storm. But when the barometer falls slowly and steadily for several days during clear, fine weather, then a prolonged spell of bad weather can be expected within a short while. When the barometer remains low with clearing weather, the clearing is only temporary and the bad weather will set in again within a short time. During a long, heavy spell of weather and when the barometer rises slowly, the clearing weather will slowly come on within twenty-four hours or perhaps less.

It is easy to remember that a low barometer indicates storms, and a high one, fair weather. While these signs are to be held true, there is another sign to be taken into consideration, and that is the winds.

Winds are always associated with storms and the various kinds of weather. Wind is merely air in motion and caused by a movement of air from a "high" to a "low." The wind always blows toward the storm center or area of low pressure, sucked in, as it were, by the partial vacuum in the storm center. Hence, winds always blow towards a storm from all points—against the storm, to and with it, from behind the storm after it has passed. As all of our storms practically move from west to east it can be seen why we nearly always have winds from an easterly point before a storm and from a westerly point after the storm has passed, associated with clearing weather. So, east

winds with a falling barometer are a sure sign of rain within twelve or eighteen hours. A rising barometer with shifting winds means the storm will pass and the wind set in from the west or allied point. During dry weather a southwest wind with falling barometer is an exception to the rule, as it may mean continued dry, clear weather or drought.

Clouds are more difficult to understand, as there are so many types associated with so many kinds of weather. The most common kinds and their meanings may not be amiss in this article.

The most interesting are the clear weather or cumulus clouds, those small snowy banks or lazily floating clouds, brilliant white against a blue sky. They should not be mistaken for storm clouds, as they usually disperse late in the afternoon.

The cirrus clouds are the real storm warnings and often appear far in advance of the storm. They seem to be in long, thin streaks and curled bunches, often making what is called "mackerel sky." They are thin and not dense. They are very high and while not seeming to travel fast often move in excess of 200 miles per hour. These clouds associated with a falling barometer indicate a storm within twenty-four hours.

Following the cirrus clouds are the cirro-cumulus clouds at a lower level, darker, denser and of a wet appearance. They are cirrus clouds gathering lower and matting together. They indicate that the storm is not far off.

Lastly come the low-hanging, dark stratus clouds, followed immediately by rain or snow. If the temperature is above freezing in winter and the wind is to the west, it will snow; if the wind is east, rain.

Pewter As Decoration

(Continued from page 27)

collections one sees Chinese and Japanese pewter inlaid with other metals, engraved, lacquered, painted and even set with jewels.

It is fascinating to see the pewterer cast his parts, then weld them together and finally trim and polish them at his wheel! We often watched Moriggi doing this. He is an accomplished "hammerer," too, that is, he can take a flat sheet of pewter and hammer it into a plate, plaque or beautiful bowl to be used for flowers or for serving fruit or salads. Pewter is non-toxic.

One day when Moriggi was working on a communion service for a church in one of the Swiss Cantons,—each Canton has its own church design,—he mentioned that pewter had been used by the church in different countries for one thousand years, pewter as well as gold and silver. He loves to make these services, copying or creating new designs, and when so absorbed he suffers if obliged to let his wheel slow down; gradually changing from dreaming artist, he rises to his feet and becomes salesman! He hopes some day to give up his shop and work at home for the church and collectors only.

That pewter shows plainly how the homes of men have developed through the centuries, was impressed upon us when recently examining a collection of family pewter in an old Colonial home near Boston, the center of the pewter industry during the pre-Revolutionary American Pewter Period. We first saw the interesting old pieces by modern electric lighting, and as we examined the once important whale oil lamps and candlesticks for burning "spermaceti"

candles made from the sediment of the spermaceti whale oil, we speculated on the consternation of the original owner of the house could he see by what leaps and bounds the lighting of homes has developed since his day of careful, simple living! The moulds for candles were there, too, in which the old-time housekeeper had two, four, six or eight, spermaceti or bayberry usually, made at one time. In the same family were treasured tankards, syrup jugs, pitchers, porringers (patterned after their Dutch progenitors), tea and coffee sets and plates, all in shining order. Note, however, that the shine was not modern plate polishes. In this case the owner has her maids go over each piece with an oiled rag twice a year and in the meantime they are merely dusted in the ordinary way.

The owners of valuable old pewter always go about the cleaning of it with greatest care not to remove the lovely finish that Time alone can give to it. It is wise to get advice as to the removing of stains if a very old and neglected treasure is unearthed.

Hand-made pewter went out of fashion here, as in England, in the early 19th Century when Britannia ware was introduced. It is correct to describe this machine-made tableware as a variety of pewter, and therefore having an honest right to the name, but its makers are the first to explain that as to method of making it is a very distant cousin of the ancient, hand-made variety turned out by the guilds. It won popularity because harder and more durable than the old alloy.

(Continued on page 80)



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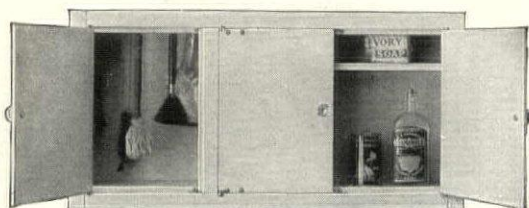
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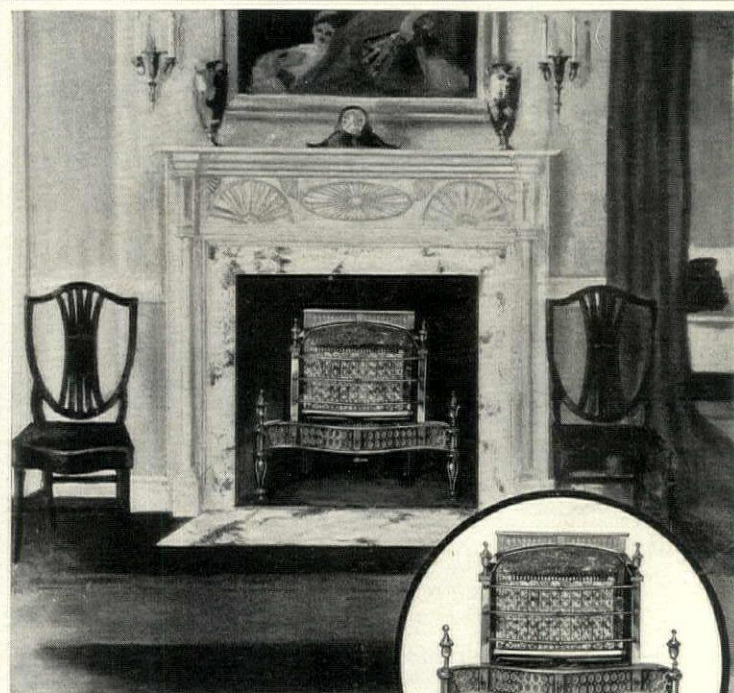
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Pewter As Decoration

(Continued from page 78)

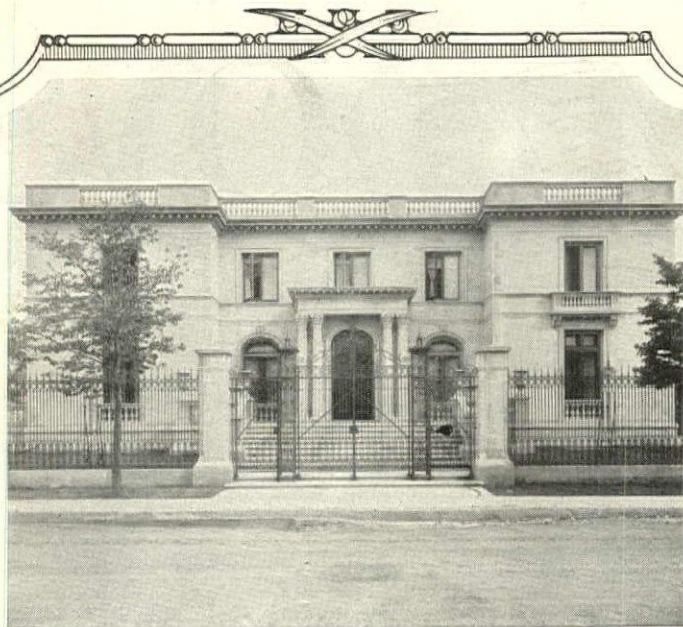
In 1824 the firm of Reed and Barton was established at Taunton, Mass., for the manufacturing of Britannia. Thirty years later the invention of electroplating silver turned the tide of fashion from the former metal and this firm subsequently made a great reputation for plate. Next came the demand for solid silver by the now prosperous "man in the street." Not the hand-made variety of the old days, but machine-made silver, and the factory added this to its output. Today we find the wheel of custom revolving back to pewter to meet a demand for the inexpensive and durable, coupled with beauty, so Reed and Barton have revived their "pewter" or Britannia, and are using the lovely old models of their first period.

In England Britannia has also taken the place of pewter and only an occasional piece of the old alloy is ever made now, even beer mug tops are of an inferior quality. It is a matter of record that in 1902 the Pewterers Guild of London numbered only two members and the old Guild Hall in the city was long since turned over to other uses.

In summing up, we would say that Britannia ware or pewter as made today is in composition a variety of so-called pewter, though most dictionaries define the word pewter as an alloy of tin and lead. As a matter of fact, the best pewter was made without lead. The more lead the poorer the pewter. Britannia is an alloy of tin and a very small percentage of antimony (a triad metallic element) and of copper.

It must be borne in mind that tin is the foundation of all "pewter," and when we say tin we mean the metal as mined in England, Germany, Russia, Hungary, Spain, Portugal, Siberia, China, parts of South America and California. A very fine variety of tin is mined in crystals (unique) at Petai, Malacca, between the Indian ocean and the Chinese sea.

We saw cases full of squares of tin with bricks, in Moriggi's foundry, and he said much of it came from England, but the Swiss use German tin as well. There is no tin mined in Switzerland, so all of it that is used there must be imported from other countries.



Indiana Limestone Residence, Lake Shore Drive, Chicago; Geo. W. Maher, Architect

When Planning a Home

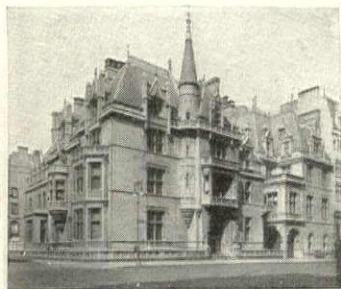
Your first thought should be to select a material that will insure beauty, stability and immunity from fire.

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Indiana Limestone Quarrymen's Association

Box 782, Bedford, Indiana



Perennials for the Back of the Border

(Continued from page 49)

but responds to sun and moisture. Propagate by division.

FALSE CHAMOMILE (*Boltonia latifolia*): Large pink flowers which appear from July through September. Grows 5' to 6' high. Much branched stems. Spreads rapidly. Propagate by division. Any soil, but prefers moisture and sun.

CHIMNEY PLANT (*Campanula pyramidalis*): A narrow, upright plant 4' to 6' high with blue or white flowers in July and August. Should be treated as a biennial. Any good soil in the full sun. If not allowed to seed will bloom until late.

GARDEN VARIETIES OF HARDY CHRYSANTHEMUMS (*Chrysanthemum indicum* and *morifolium*): Single, semi-double or double flowers ranging from pure white, pale yellow and pink through orange and red to bronze and deep crimson. They grow on bushy plant with handsome persistent foliage. 2' to 4' tall. Mid-September through October, blooming period. Should be planted 8" apart in groups. Groups of single colors more effective. Light covering of straw in winter. Propagate by seeds and cuttings, also division. Prince of Wales, white; Globe d'Or, yellow; Patterson, old gold shaded; The Czar, golden bronze; Julia Lagravre, red-crimson; Daybreak, pink; and many other horticultural varieties, including the button or small pompons.

GIANT DAISY (*Chrysanthemum uliginosum*): Daisy-like flowers 2" to 3" across, profusely borne in dense clusters on leafy upright stems 4' to 5' high. Plant very bushy and foliage light green and persistent. Blooms in August and September. Good in the border or for naturalization near water. Do not allow to seed for continuous blooming period. Rich, heavy loam in a sunny position best suited. Propagate by seed, suckers or division.

TICKSEED (*Coreopsis lanceolata*): Masses of golden yellow flowers in midsummer. Grows from 3' to 4' high. Leaves not conspicuous and should be planted near plants with heavy foliage. Excellent with blue flowers in combinations. Do not allow to seed to insure continued bloom. Naturalizes easily. Propagate by seed or division. Any soil in full sun.

BEE LARKSPUR (*Delphinium elatum*):

Tall growing variety 4' to 8' tall. Flowers range in color from light blue almost to purple, with blue, black, gray or white centers. Blooms in graceful spikes sometimes 2' long. Foliage abundant, finely cut and very decorative. Blooms June to September. Magnificent habit. Always should have a background to show off flowers. Any soil, but best in deep, rich, sandy loam in full sun or partial shade. Plant with plenty of manure about 3' apart. Water freely. Divide every three or four years. After blooming cut down, manure well, and water, and it will bloom again in fall. Subject to blight. Spray often with a solution of Bordeaux mixture. Also dig it in dry around the roots. Ashes scattered on the crowns in the fall will protect it against grubs and an over-supply of moisture. Propagate by seed or by division. Many named varieties.

FONSGLOVE (*Digitalis purpurea*): Terminal spires 1½' long, hung thick with bell-like flowers in rose-pink and white spotted with purple. Coarse leaves in thick clumps at the base of the stems which rise to from 2' to 4' high. Needs slight winter protection and should be replaced after the third year, for the flower stalks become thin. Not good looking if allowed to seed; cut off stalk after blooming. Remove some of the lower leaves if they crowd. Excellent for planting at the edge of the woods, or in clearings. Prefers light rather moist soil, either in sun or partial shade. Propagate by seed.

JOE PYE WEED (*Eupatorium purpureum*): A native of the marsh which has been brought to the garden to give it an added touch of color. Grows 4' to 6' high. Foliage coarse but pleasing and persistent. Flowers in flat clusters of a rosy purple color and blooms in August and in September. Prefers rich, moist, and sunny location. Propagate by seed and division. A rank grower.

SNEEZEWEED (*Helenium autumnale* var. *superbum*): Lemon yellow daisy-like flowers in abundance in August and September. Grows 4' to 6' high. Flowers on leafy stems in large heads and make gorgeous masses of color. Sometimes the roots are attacked by

(Continued on page 82)



PEOPLE used to think that a portable house was not durable—that it was a flimsy, temporary structure that could not stand severe weather.

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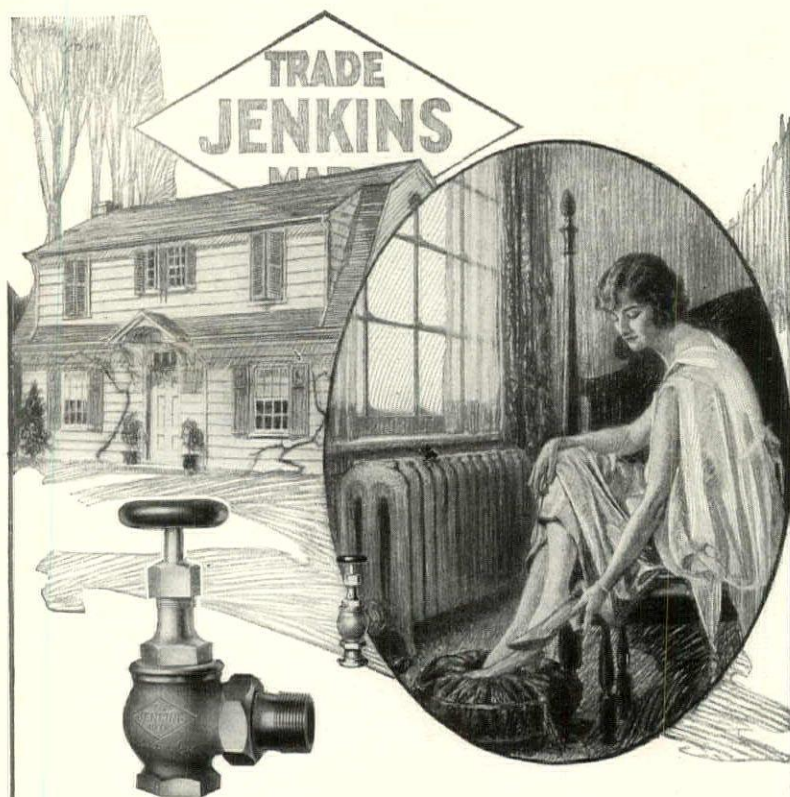


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SINCE 1864

Perennials for the Back of the Border

(Continued from page 80)

aphis. If plant looks sick, dig up and treat with insecticide and replant in new location. Moist soil, in full sun. Propagate by seed, cuttings, or division.

HAIRY SUNFLOWER (*Helianthus mollis*): The best of the perennial sunflowers. Large daisy-like flowers 3" across, borne singly on sturdy leafy stems. Leaves a grayish, downy green. Plant is very trim and decorative. Good for naturalization in waste places. Propagate by seed or division. Prefers southern exposure, and any soil in full sun.

ROSE MALLOWS (*Hibiscus* var. *Meehan's Marvel*): (Derived from *H. moscheutos*, a native plant.) Single hollyhock-like flowers 5" to 8" in diameter, borne close on vigorous, graceful stems 4' to 5' high. The foliage is very attractive and is grayish green, persistent. Colors are rose pink and white. Blooms from early August to October. Thrives in either moist or dry soil, sun or partial shade, although it is originally a marsh plant. Propagate by seed, which does not always come true, or by division. Light winter mulch.

RED-HOT-POKER PLANT (*Kniphofia triflora*): Spires of rich orange-scarlet shading to salmon rose in August and lasting through October. Grows 2' to 4' high. Leaves are very long and grass-like, persistent. Prefers well drained, light, sandy soil with plenty of water in the summer. Propagate by division.

BLAZING STAR (*Liatris pycnostachya*): Tall, dense spike of purple flowers 5" to 18" long. Grows 4' to 5' high. Leaves slender and grass-like. Blooms in July and August. Color is rather crude and will not go with many things. Tone down with white and foliage. Any soil and sun, but prefers moist soil and partial shade. Propagate by seed sown in autumn or by division.

PURPLE LOOSESTRIPE (*Lythrum salicaria* var. *roseum superbum*): Rosy-purple spikes of bloom on tall graceful stems 5' to 7' tall. Leaves are willow-like and persistent. Blooms in July and August. Excellent waterside plant or for naturalizing. Prefers moist places and partial shade. Propagate by division.

OSWEGO TEA OR BEE BALM (*Monarda didyma*): Brilliant scarlet flower heads of minty fragrance, borne on coarse stems 2' to 4' long. Foliage insignificant. Blooms from mid-June through August. It is fine near water, but will thrive in any soil, and in sun or shade. There is a new white variety. Should be frequently divided. Propagate by division in the spring.

HARDY PHLOX (*Phlox paniculata*): This phlox blooms in late June and lasts until September. Grows 2' to 4' high and has a wide range of color, almost all colors, in fact, except yellow. Flowers, which are fragrant, are borne in close elongated heads 1' long.

Leaves are narrow and handsome until after blooming time. Divide every three or four years, in late fall. Propagate by division or seed, not always true. Prefers rich, rather moist soil in the sun. Many horticultural varieties. Baron Von Dedem, scarlet-red; Mrs. Jenkins, white; Elizabeth Campbell, pink; Europea, white, with red center; Von Lassburg, white; Peachblow, pink; Widar, lavender, with white center; and others.

EARLY BLOOMING PHLOX (*Phlox suffruticosa*): Blooms in June and lasts until mid-July. Grows 2' to 4' high. Colors are flesh pink, purple or white. Flowers are profusely borne in close elongated heads. Leaves glossy green, handsome and persistent. If not allowed to seed will bloom again in the fall. Should not be crowded—allow 2' at least for growth. Divide every three years in the fall. Does best in rather moist rich soil in the sun. Miss Lingard is the best variety, white shaded to pale pink. Other varieties are questionable as to color.

FALSE DRAGON'S HEAD (*Physostegia virginiana*): Rosy-pink flowers; also white. Rather pale, needs contrasting colors to bring it out. Blooms in July and August. Grows 3' to 4' high. Spreads very rapidly. Plant has fine foliage and flowers are in graceful terminal spikes. If not allowed to seed will continue to bloom. Propagate by division in the spring. Prefers rather moist soil in the sun or shade.

BLUE SALVIA (*Salvia azurea* var. *grandiflora*): Sky-blue flowers varying to white, borne on terminal spikes on erect leafy stems 2' to 5' long. Blooms in August and September. Leaves small and narrow, slightly downy and persistent. Prefers a sunny location, and needs winter protection. Propagate by seed or division.

GOLDEN ROD (*Solidago altissima*): One of the many golden rods which can be used very effectively in the garden. Grows from 2' to 8' high. Has a wealth of persistent leaves and large heads of deep yellow flowers. Blooms in September and October. Propagate by division. Any soil, even very dry places, but needs full sun.

GARDEN HELIOTROPE (*Valeriana officinalis*): Rose-pink varying to white or lavender. Blooms from June to July and grows from 3' to 4' high. Borne in loose heads on branching stems. Leaves showy and persistent. Spreads rapidly and forms large clumps. Any soil, even waste places, in full sun. Propagate by seed or division.

This is the third and last article of Mr. Orloff's series on border arrangement. The first, in the October issue, dealt with the plants for the foreground. In November the second article appeared, taking up the middle-ground flowers.

EDITOR.

Decorations in Camaieu and Grisaille

(Continued from page 41)

neum. On the uncovered walls were found many remarkable painted decorations, paintings in camaieu and grisaille among them.

While such camaieu and grisaille paintings of antiquity as survived destruction lay buried throughout the Middle Ages, the traditions of the art had survived, although instead of their application to wall painting they became the secrets of the mediæval illuminators of missals. Many are the wonderful examples of these illuminators in monochrome, whose art had

reached its culmination with the advent of the Renaissance, and which finally produced such marvels as the grisailles of Giulio Clovio (1498-1578).

The Renaissance and its feverish interest in the antique found the art of camaieu and grisaille painting advancing. The discovery at Rome of the so-called Terme di Tito, whose buildings incorporated in the foundations of the Thermæ of Trajan, and which may date back to the time of Nero, presented painted walls which Giovanni da Udine

(Continued on page 84)



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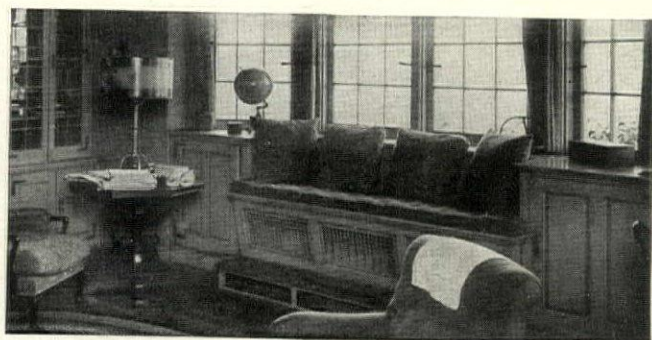
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Decorations in Camaieu and Grisaille

(Continued from page 82)

and Raphael took as models for their Vatican logge decorations, both introducing camaieu and grisaille. Thence onward such decorative painting became popular with the Italian painters. Andrea de Sarto (1488-1530) was, perhaps, the peer of his contemporaries in this style of work, having won renown in his youth with a "Baptism of Christ" in grisaille. Old Giorgio Vasari relates in his "Lives" that Andrea painted scenes in grisaille on the wooden façade designed by Sansovino for the Church of S. Maria del Fiore on the occasion of the visit of Pope Leo X to Florence. In Rome Polidore Caldara Caravaggio (1495-1543) had surpassed all others before him in grisaille painting. In Flanders and in Germany painting in camaieu and in grisaille took strong root. Indeed, early painting in color had come to employ, more often than not, a careful working out of the subject in grisaille over which the color was applied in transparent glazes.

Naturally, the French Renaissance introduced Italian camaieu and grisaille work to France. It found place in Fontainebleau and elsewhere. When the pompous walls of the period of Louis XIV made way for the more intimate necessities of the Louis XVI style, there seemed less opportunity than ever for the imitations of the antique; the fêtes gallant held sway and also those decorations of which Voltaire hints in his verse,

"J'ai vu ce salon magnifique

*Moitié turc et moitié chinois
Où le gout moderne et l'antique
Sans se nuire, ont suivi leurs Lois."*

But soon French taste began to tire of pastorals; and needed only the work of the discoveries at Pompeii to fire the return to the antique. From Naples to London Pompeii was on the lips of everyone with pretensions to culture and art appreciation.

The Louis XV style could not hold out long against this new invasion of the antique. Indeed, the Louis XVI style anticipated by some twelve years the accession of Louis XVI to the throne. The grisaille by Le Sueur in the 17th Century Hôtel Lambert in the Rue St. Louis, Paris, were now to have younger confrères in the Palace at Fontainebleau and elsewhere. The decorated walls of the apartments of Marie Antoinette at Fontainebleau stand forth as perfect examples of the camaieu and grisaille painting of the Louis XVI Period. While the Empire Period employed wall panels painted in camaieu the art of camaieu and grisaille painting lost its importance by the dawn of the 19th Century. Delacroix's grisaille paintings in the Palais Bourbon (Chambre des Deputes) and the grisailles by Abel de Pujol and Meynier in the Paris Bourse are about the only important works of this genre that were to appear in the 19th Century, although passing mention may be made of the grisailles by 19th Century painters in the Louvre.

ON HOUSE & GARDEN'S BOOK SHELF

DR. G. GRIFFITH LEWIS, whose new and fifth edition of "The Practical Book of Oriental Rugs" (J. B. Lippincott Company, Philadelphia, Pa.) has appeared, has long been recognized as an authority on the subject. Never has public interest in fine rugs been greater than at the present day. Good oriental rugs are, indeed, scarce enough. Dr. Lewis remarks that most of the rug-making people of the Orient have been annihilated or transported, and those left after the war's ravages have eaten their sheep and made their wool into clothing. Says he:

"The family looms of the East are silent and broken and there will be little or no weaving in the future. It is one of the pitiful results of the war, for truly there is a wealth of beauty and world of sentiment in these magic carpets of the Orient."

This present-day scarcity of oriental rugs has whetted interest in everything that concerns them, and Dr. Lewis's new edition of "The Practical Book of Oriental Rugs" is a most opportune addition to the lore of the subject. Twenty plates now take the place of the ten plates of the earlier issue, while a chapter on Chinese rugs—one of the best in the book—has now been inserted. The systematized and tabulated information regarding each class of oriental rugs in the market makes this volume an invaluable reference work.

Home makers will find absolutely dependable hints in Dr. Lewis's book on selecting, purchasing, the care and cleaning of rugs as well as for the detection of faked "antique" specimens. The book is prolific in full-page color plates and double tones, while numerous line drawings are included as well as a chart showing the distinguishing features of the different varieties of oriental rugs and a map of the Orient drawn with special reference to the rug-producing centers. An extended glossary, bibliography and index complete this

handsome and invaluable book, a work that ought to find its way into every home that can boast of a collection, large or small, of oriental floor coverings.

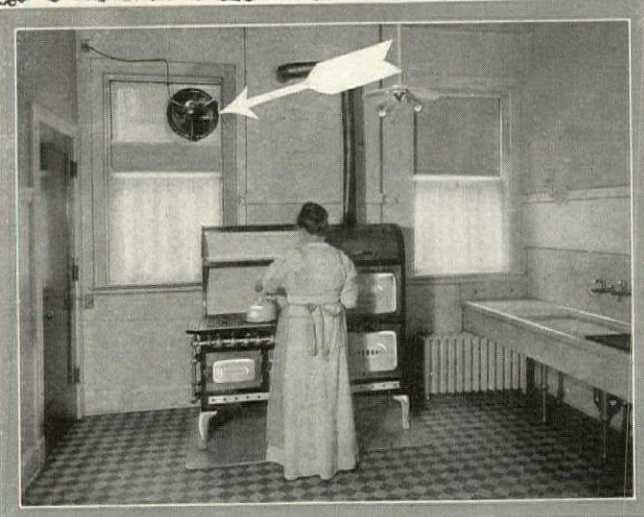
WITHOUT question "French Furniture Under Louis XV" (Frederick A. Stokes Co., New York) by the eminent French authority, Roger de Félice, translated by Florence Simmonds, is the best introduction to the subject we have in an English text. This volume is issued at so moderate a price that it is within the reach of everyone and should be on the bookshelves of everyone interested in decoration.

While this is high praise, it is not misplaced enthusiasm. Too few books on the subject of furniture combine the admirable qualities of style in writing and historic accompaniment as endowments of fact. "French Furniture Under Louis XV" is delightful reading as well as authoritatively informative, and the translator has maintained the standard of the French original as few could.

"Many persons," says the author, "are inclined to see in the Louis XV style only a very sumptuous and profusely ornamented elegance more in keeping with the pleasures of *roués* than with the simple family life of sober business folks like the majority of us. . . . It is, however, hardly necessary to point out that these examples no more represent the sum of Louis XV furniture than the King, his favorites, and his boon companions represent the sum of French society, or Van Loo, Boucher and Nattier the sum of French painting."

M. de Félice makes clear to the reader just what forms of furniture are characteristic of this period which fell in what has been called "at once the most frivolous and the most serious of centuries."

Some hundred finely printed halftone plates fully illustrate the text and enrich the appearance of the book.



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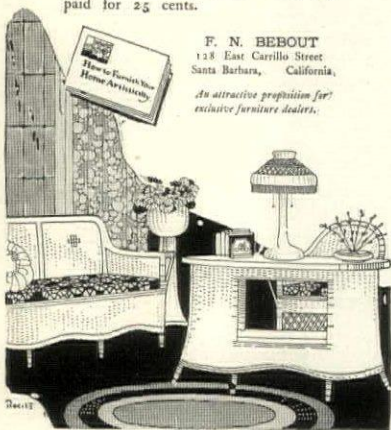
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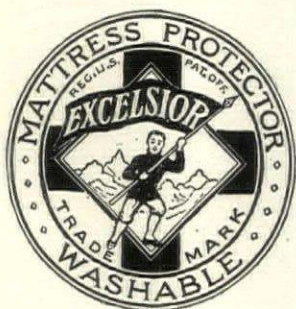
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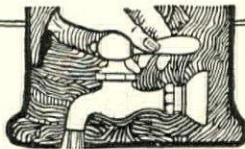
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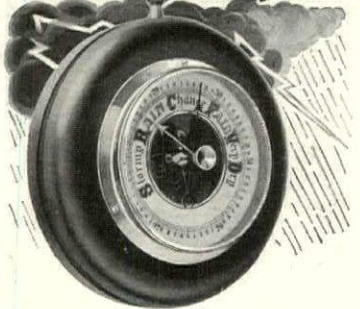
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(Seal) Florence T. Nilsson, Notary Public, Queens County No. 400, New York County No. 32, New York Register No. 2026, My commission expires March 30, 1922.

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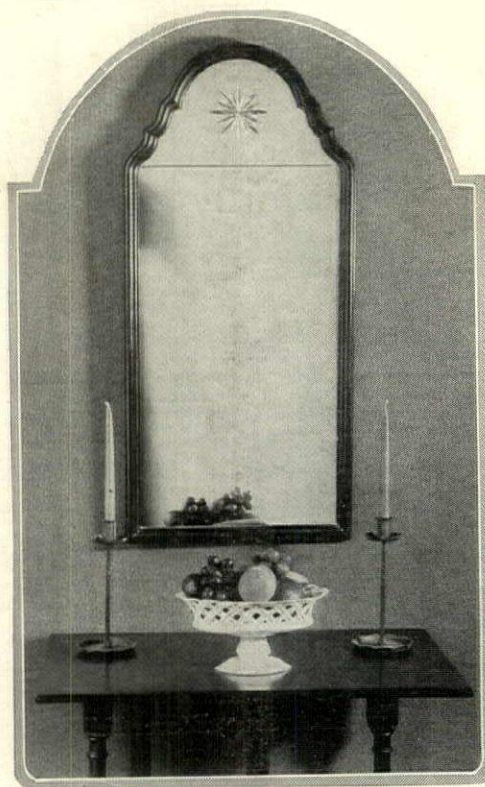
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These are a few of the lovely Christmas gifts shown in this issue . . . gifts that range in price from 90 cents to \$263. The mirror costs \$35; the cream coloured pottery dish, \$15. The gate-legged table has a top 20" by 30" which folds flat against the wall; price \$25.

150 CHRISTMAS GIFTS

for the family . . . for the house . . . for a friend's house

ARE you doing your Christmas shopping in New York? If you are, you will realize that in the Shopping pages of this issue House & Garden shows the most attractive of all the lovely things that may be had in the New York shops at this Christmas season, and you'll use the Shopping Service to save your own time.

It has made its choice from big shops and little shops, from department stores and specialty shops. And it has used its long experience in all kinds of shops to get the best values that can be found, and shows them in this number.

IF you won't be in New York before the holidays, you'll be especially glad to use the Shopping Service to help you with your Christmas list. The shops pages of this issue show you the unusual, lovely, and practical things that are to be had only in the New York shops. And they give you all the advantages of shopping in New York with none of the disadvantages of crowds and hurry.

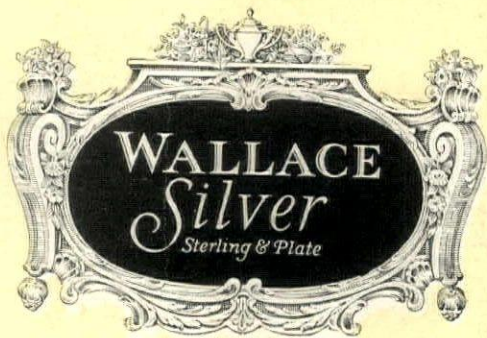
Send your order in early, so that you can be sure of getting your packages in time. Remember those resolutions you made last year!

If you want a gift that has originality and charm and an unmistakable air of New York's wonderful shops about it, make your choice from the Shopping Pages in this issue.

House & Garden
SHOPPING SERVICE

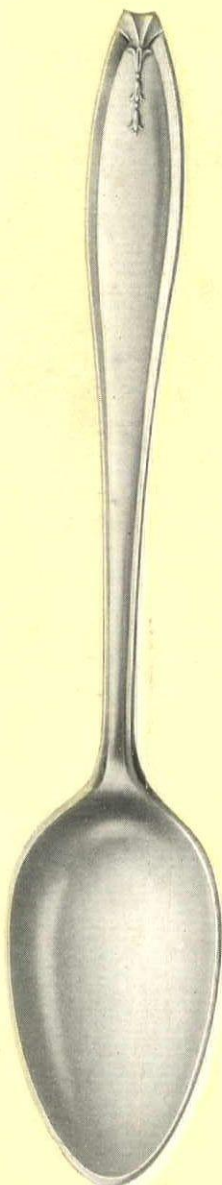
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Hostess

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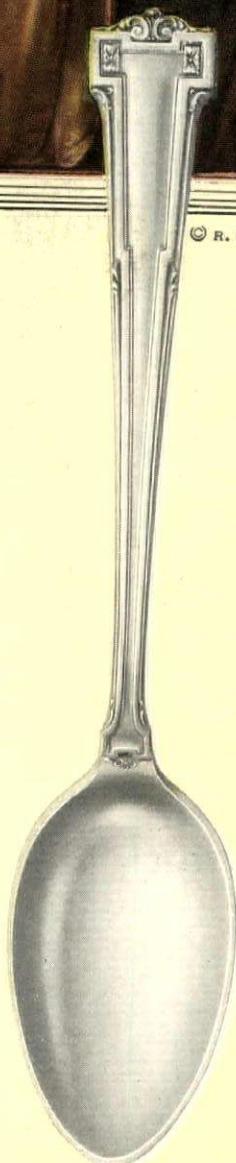
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